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ABSTRACT

This publication reports findings related to "Project ARTS: Arts for Rural Teachers and Students," a collaborative program among Indiana University, New Mexico State University, and Converse College in South Carolina. Seven rural elementary schools in those three states were also selected to participate. This report provides an overview of the project and findings relative to the identification, curriculum development, and assessment and evaluation phases of the project. The present findings contribute to a better understanding of how to identify, and provide appropriate educational services to underrepresented and undeserved artistically talented students in rural schools and help achieve equal access in selecting students from all walks of life for visual arts programs for students with high abilities. The report contains four parts. Part 1, "Introduction," is an overview of the purpose of Project ARTS and it also provides a Project ARTS Site personnel list. Part 2, "Identification," includes identification programs and instruments, local measures and criteria, research data pertaining to achievement and the arts, gender and age. it also includes references and identification forms used in Indiana, New Mexico and South Carolina. Part 3, "Curricula," covers community based art education and curricula outcomes at all sites and also includes references and examples in the same three states. Part 4, "Assessment," reviews community based authentic assessments that support art talent development in rural communities, authentic assessments used at Project ARTS sites and references. Also included are assessments and assessment forms for the three states. (EH)

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Project ARTS

Art for Rural Teachers and Students

Javits Gifted and Talented Students Education Program

Identification

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Project ARTS:

Programs for Ethnically Diverse, Economically Disadvantaged, High Ability, Visual Arts Students in Rural Communities

Gilbert Clark

Enid Zimmerman

Indiana University, Bloomington, Indiana

January 1997

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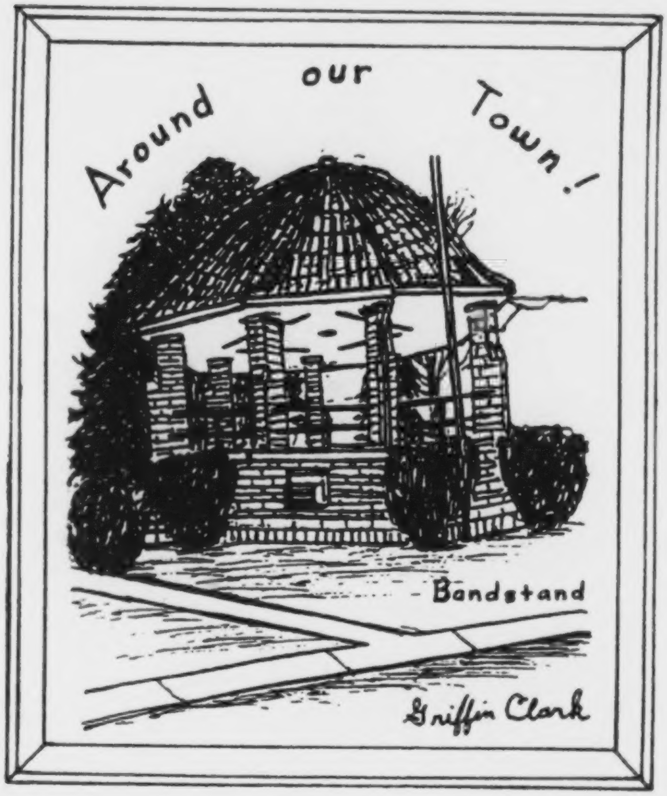
Around our Town!
Bandstand
Griffin Clark

All art work in this report is by students in Project ARTS classes

Project ARTS:

Programs for Ethnically Diverse, Economically Disadvantaged, High Ability, Visual Arts Students in Rural Communities

The authors are indebted to numerous individuals whose contributions and continued support made Project ARTS possible. These include three state level coordinators:

Dr. Theresa Marche, Indiana University, Indiana
Dr. Josie DeLeon, New Mexico State University, New Mexico
Dr. Nancy Breard, Converse College, South Carolina.

Their faithful support throughout the three years of Project ARTS made it all happen. The authors also expresses their appreciation to teachers and staff from the schools that cooperated with Project ARTS and contributed so much to success of the project:

Orleans Elementary School, Orleans, Indiana
Stinesville Elementary School, Stinesville, Indiana
Carroll Elementary School. Bernalillo, New Mexico
Santo Domingo Elementary School, Bernalillo, New Mexico
Beaufort Elementary School, Beaufort, South Carolina
J.J. Davis Elementary School, Beaufort, South Carolina
Saint Helena Elementary School, Beaufort, South Carolina

and specifically to the many Students, Art and Music Teachers, General Classroom Teachers, Administrators, and Gifted and Talented and Visual Arts Coordinators who helped make Project ARTS a successful program.

PREFACE

This publication reports findings related to identification, curriculum, and evaluation efforts, developed during a three year Jacob Javits grant (R206A30220) funded by the U.S. Department of Education, entitled **Project ARTS: Arts for Rural Teachers and Students.** In the following pages, an overview of the project, and findings relative to the identification, curriculum development, and assessment and evaluation phases of the project, will be presented.

Although many people played critical roles in Project ARTS, the authors are solely responsible for the contents of this report. Comments and criticisms are invited that may help improve the reporting of our findings or improve the delivery of services to high ability, visual arts students in rural schools anywhere in the country. It is hoped the present findings will contribute to better understanding of how to identify, and provide appropriate educational services to, underrepresented and underserved artistically talented students in rural schools and help achieve equal access in selecting students from all walks of life for visual arts programs for students with high abilities.

Gilbert Clark
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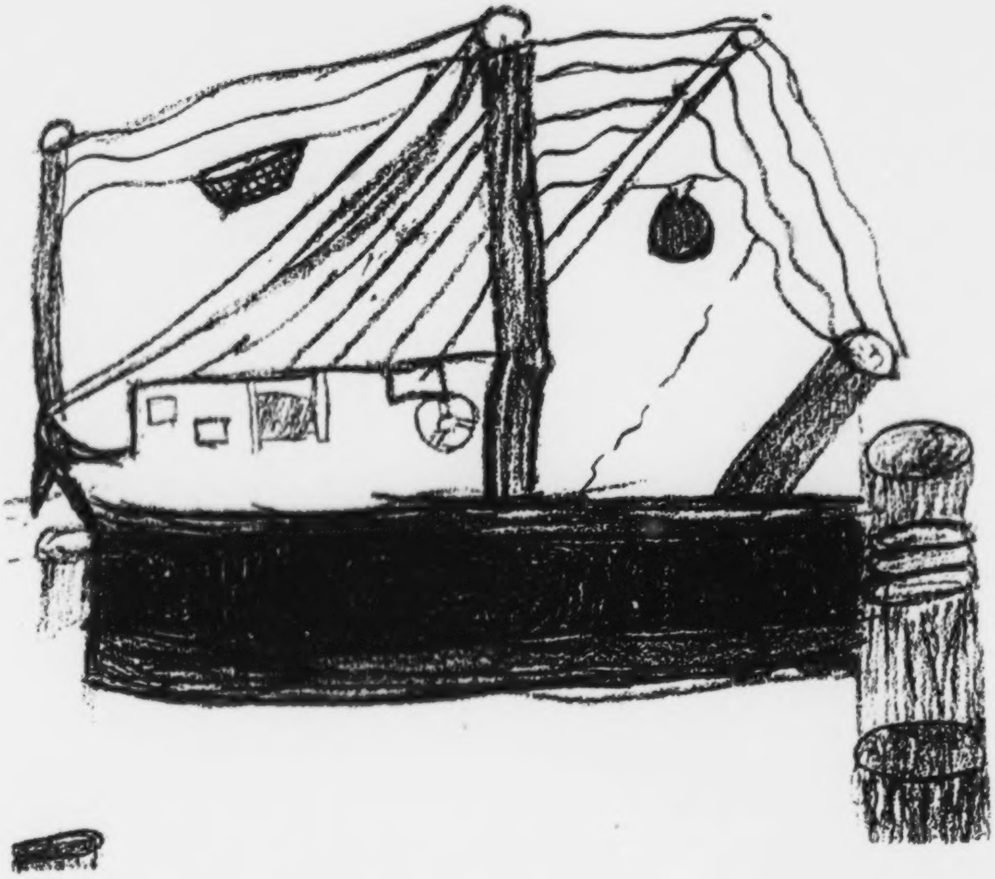

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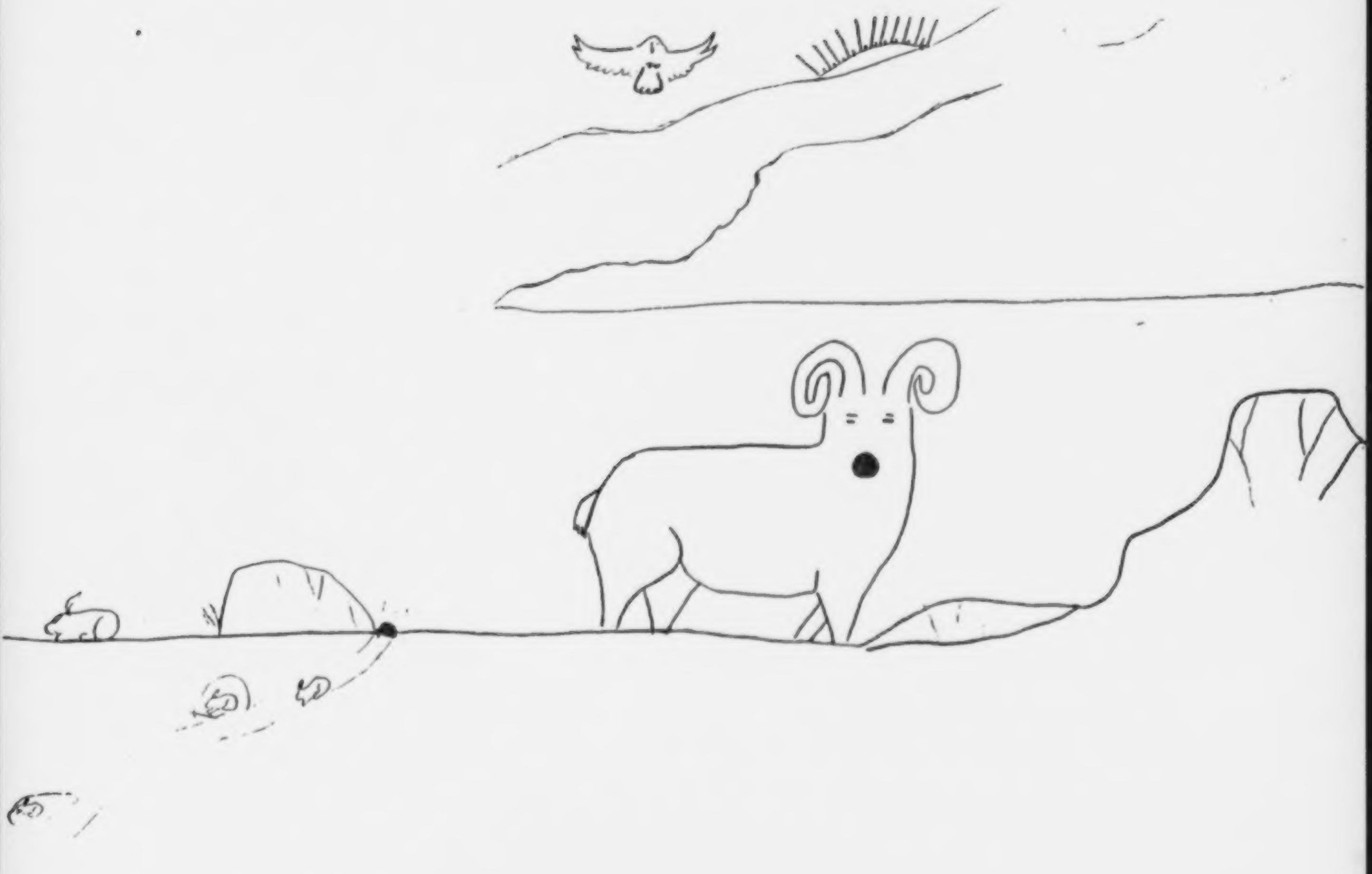


COMMUNITY BASED ART EDUCATION FOR ARTISTICALLY TALENTED STUDENTS IN RURAL SCHOOLS

There has been a popular focus in recent years on special programs for students at risk in urban environments, where crime, homelessness, declining scores on tests, teen pregnancy, and other disturbing issues make front page news. The needs and problems of students from rural communities throughout the United States often are less visible and certainly less well reported. News stories may differ, but students in rural schools also are at risk in equally important ways and they also require educational programs designed to meet their special needs. Books and journals about educating gifted and talented students are filled with references to programs and advantages offered to urban and suburban students, because most educational opportunities for students with high abilities have been offered in cities and the areas surrounding them (i.e. Freeman, 1991; Gallagher, 1985; Swassing, 1995).

There are few visual or performing arts programs or projects for high ability visual arts students from distinctly rural communities, with ethnically diverse backgrounds, offered in year-round, local schools (Bachtel, 1988; Clark & Zimmerman, 1994; Leonhard, 1991). Such students, therefore, are under served or poorly served because they often have been overlooked or dismissed as unqualified to enter programs for high ability students.

The term gifted and talented has been used to indicate high ability in the visual and performing arts by officials of the U.S. Department of Education, as well as intellectual or academic categories of behavior (Marland, 1972). The abilities needed to demonstrate high ability in the visual and performing arts can be manifested in many ways, through demonstrated potential, evidence of complex thinking and production processes, or completed products or performances. They also can be evidenced in creative expression, problem solving skills, abilities used to produce adult-like products or performance, or as personality characteristics and values. In addition, other arts related skills, such as those required of aestheticians, art critics, or art historians, often demand abilities that differ from those required for success as a producing artist. Critical, analytic, and linguistic skills and abilities are necessary for tasks related to these roles, as are the abilities to think and write clearly and to present ideas publicly.

There have been some recently developed measures designed to help identify high ability students in the visual and performing arts (Clark & Zimmerman, 1992). Identification measures of visual arts talent for under-represented ethnic and cultural groups (e.g., Stinespring, 1991), however, need further research and development before they can be used to advantage. Definitions used in such programs need to be broad and open-ended because it is important to be expansive when seeking and identifying high ability visual arts performance levels in populations of rural schools without previous arts programs. Restrictive definitions, such as specific, minimum IQ scores or specific, minimum scores on achievement tests, would be inappropriatefor identifying students in most rural schools serving economically disadvantaged or ethnically diverse students. The obviousness of this claim is proven in examining school records of high ability visual arts students in rural schools; few would be accepted into typical enrichment programs in more priveldged settings on the basis of their IQ or achievement test scores. Conversely, use of such scores in suburban schools generally will include artistically talented visual and performing arts students.

One local program for visual and performing arts students in rural schools, for example, began with the premise that gifted and talented identification measures, such as IQ scores, were neither sufficient nor appropriate for identifying rural, gifted and talented students (Brown, 1982). An alternative matrix of rating scales, nominations, achievement scores, and auditions or exhibitions in the arts were used successfully to select students for this program.

There has been, however, a paucity of research about identifying artistically talented students, art talent development in general, or about programming for artistically talented students from particularly rural backgrounds (Clark & Zimmerman, 1994). Because of their distance from large population centers, students in rural schools often do not have easy access to traditional cultural resources, such as large art galleries, major museums, large libraries, concert halls, or other facilities found primarily in major urban areas (Spicker, Southern & Davis, 1987; Nachitgal, 1992). Therefore, students from rural schools do not have the same exposure to, or opportunities to explore, the kinds of arts resources and experiences available to students in more heavily populated, urban, and suburban parts of this country.

Local school administrators or researchers seeking high ability visual arts students in smaller, rural communities usually have not identified enough students to warrant specialized teachers, appropriate instructional resources, or access to mentors (Bolster, 1990). At this time, there is a great need for development of valid and reliable identification instruments and other measures to facilitate broad talent development for all students, in a variety of contexts, with high abilities in the visual and performing arts. This is especially true for students with art talent potential and abilities who live in smaller, rural communities across the United States (Clark & Zimmerman, 1994). In a monograph published by the National Research Center on the Gifted and Talented, Clark and Zimmerman (1992) offered a number of recommendations for future inquiry about identification of high ability, or artistically talented, students that are directly applicable to programs in rural communities. These included:

(1) identification of high ability visual arts students should be based on attention to student potential and work in progress, as well as final performances and products;

(2) most currently available standardized art tests should not be used to identify students with

high abilities in the visual arts. Researchers should develop effective alternatives to standardized testing, such as process portfolios, work samples, and biographical inventories;

(3) students' backgrounds, personalities, values, and age need to be studied as factors in identification of art talent; and

(4) use of multiple criteria systems is recommended in all identification programs for artistically talented students, with an emphasis on diverse measures of various aspects of students' backgrounds, behaviors, skills, abilities, achievement, personalities, and values.

PROJECT ARTS

Project ARTS (Arts for Rural Teachers and Students) was a three year research and development program designed to serve the needs of students with high interest and abilities in the visual and performing arts, who also attended seven rural elementary schools in three states. Project ARTS was designed in an effort to serve the many needs of artistically talented students in rural schools who are from from economically disadvantaged and/or ethnically diverse backgrounds. It was designed to identify underserved, high ability, visual and performing arts students in grades three, to implement differentiated visual and performing arts programs appropriate to those students, to implement those curricula in the fourth and fifth grades with the same students throughout the project, and to evaluate the success of these efforts. Teachers first identified potentially high ability, visual and performing arts students in grade three at each of the schools. Next, local teachers, parents, and community members, working with Project ARTS staff, developed and implemented differentiated visual and performing arts curricula. Finally, appropriate assessment programs were developed and implemented in the same schools.

All of the participating schools in Project ARTS served 55% to 99% of their students free or subsidized lunches, indicating by federal standards that their local communities are economically disadvantaged. Project ARTS has been sponsored by the Javits Gifted and Talented Students' Education Program of the U.S. Office of Education, a program that, to a great extent, had previously funded gifted and talented education projects in schools serving intellectually and academically gifted and talented students.

Major purposes projected for Project ARTS were to:

(1) design, modify, and demonstrate identification instruments and procedures appropriate to rural students from Appalachian and European, Hispanic American, Native American, and African American backgrounds;

(2) modify and demonstrate visual and performing arts curriculum models and materials; differentiated for use with high ability students, from these populations and in elementary schools; and

(3) modify and demonstrate evaluation instruments and procedures to assess the progress and

achievements of students from the identified populations.

The primary outcomes of Project ARTS were projected to:

(1) establish programs in the cooperating schools that may continue to exist after the project withdraws;

(2) educate faculty and administration members in cooperating schools to be sensitive and caring to the needs of high ability students;

(3) create programs in schools with active community relations and community support, to build bases for continuing community involvement; and

(4) publication of identification, differentiated curriculum, and evaluation manuals for use in schools throughout the country in schools serving rural communities with gifted/talented education programs.

INITIATING PROJECT ARTS

During the first year of Project ARTS (July 1993 to June 1994), there were a complex series of tasks to be completed, including:

(1) creating an effective project staff and workspaces for site directors at Indiana University and establishing effective links with New Mexico State University, and Converse College in South Carolina;

(2) establishing ties with administrators and teachers at seven selected rural schools in those three states;

(3) developing cooperating networks among the sites, teachers, and project staff; and

(4) creating effective parent-community groups at each school.

Once these tasks were accomplished, it was possible to focus on identifying students at each of the sites who would be participating in the Project ARTS programs. Students were to be identified on the basis their high interests or potential or their high abilities in studio or performing arts (such as movement) as part of the identification processes.

It was a Project ARTS policy to avoid directive interventions into the climate or organization of each cooperating school, or into the nature of the arts offerings at each cooperating school. Local teachers and school staffs were encouraged to consider each local school population and community in making decisions about identification programs, curricula development, and evaluation procedures, as well as implementing the project in their schools. Locally designed identification programs were defined, over time, at each site or school, by these guidelines:

(1) being sensitive to local cultures and learner characteristics of specific groups of students at each site;

(2) using locally developed measures, procedures, and criteria;

(3) being inclusive of many art skills, including both two-dimensional and three-dimensional

art work and vocal and instrumental musical abilities, as well as dance and movement; and (4) being based on several, clearly different, kinds of information or measures and procedures. In addition, the locally developed identification programs were to be designed by specific school personnel at each site.

PROJECT ARTS SITE DESCRIPTIONS

Project ARTS began with testing over 1000 students in third grades in seven, specific, rural schools, with input from parents. Parent advisory groups were established prior to the testing, in order to get advise about the local populations and appropriate expectations for these students. These community identification programs were to be designed by parents, administrators, and consultants at each school site, working with Project ARTS consultants.

The Project ARTS staff also required each school to administer two standardized instruments, a modified Torrance Tests of Creativity and Clark's Drawing Abilities Test, as aspects of their identification programs. Because these instruments have frequently been used in visual arts identification programs, they were chosen as bases for comparisons across sites, to validate and assess other measures used locally, and to determine their effectiveness in identifying high ability arts students in rural schools.

During the first year of the grant, third grade students were tested in two schools in Indiana, two schools in New Mexico, and three schools in South Carolina, to select smaller groups of high ability visual arts students. During 1994-1995, these same students, who were now in fourth grade, were tested again to identify high ability music and performing arts students. During the three years of Project ARTS, the staff centered on moving up in the grades with the same selected groups of identified, high ability, visual and performing arts students.

During the second and third years of Project ARTS, local teachers, along with parent-community groups, created and implemented differentiated curricula and learning activities for identified, high ability, visual and performing arts students with an emphasis on having the students study and record their local communities' arts, architecture, culture, and history. In selected schools, gifted and talented music or dance students also were identified and programs were offered to these groups. These differentiated curriculum projects have been on-going at each school and were shared among all of the cooperating schools in Project ARTS during the 1995-1996 school year. As the project neared completion, local, formative evaluation programs were enlarged and assumed by evaluation specialists from Indiana University, who completed summative evaluation reports. Each of the cooperating schools in the three states will be described briefly to create contexts for understanding the visual and performing arts interventions used in this project.

COOPERATING SCHOOLS: INDIANA

Two schools in Indiana, in two different communities, participated in Project ARTS. They both are in rural, agricultural, southern Indiana where people claim predominantly Scottish-Irish, German, or American Indian ancestry and many people, in both school populations, have southern, Appalachian backgrounds. Over several generations, their families migrated into southern Indiana from Appalachian mountain regions of such states as Kentucky and Tennessee. They represent a distinctive culture with its roots in Medieval England and Scotland.

These Appalachian people settled and farmed lands in Indiana for several generations in relative isolation before modern industrialization and development encroached into the region. Now, both schools are in economically disadvantaged, low growth communities with few resources for attracting new developments. Students are bussed to these two schools from local communities and from extensive, sparsely populated areas of their surrounding counties. One school,Stinesville Elementary School, is in the southwestern part of the state. The other, Orleans Elementary School, is in the central, southern part of the state. Both schools are named after of their local communities.

COOPERATING SCHOOLS: NEW MEXICO

Two schools in New Mexico , with distinctive cultures, participated in Project ARTS. One, Carroll Elementary School, is in a community called Bernalillo, about 20 miles north of Albuquerque.. This school, serves a population composed largely of Hispanic Americans, who have lived in northern New Mexico since the mid-1500s. The backgrounds of most students reflect Spanish, Catholic traditions, regularly intermixed with, and influenced by, intermarriage and commerce with American Indians from nearby Pueblo cultures. Like many southwestern communities, Bernalillo is low and sprawling and Hispanic in its origins.

Some people herestill serve as tinsmiths, silversmiths, and carvers of santeros (saint figures). Students at Carroll Elementary School are aware of their families' historical traditions and the Spanish language is very important to them. There is a strong bilingual (English-Spanish) language program at the school. There are 475 students in grades 3, 4, and 5, and over 70% of the students are of Hispanic background.

Santo Domingo Elementary School is the other cooperating school, about twenty miles north of Bernalillo. Students at Santo Domingo Elementary School are entirely American Indian and live on a conservative, traditional pueblo that strives to protect and preserve its cultural traditions. The school is located on the Santo Domingo Indian reservation, near the Pueblo, that is home to all of the students. Students also speak Spanish and English, along with their native Keres language. Administration of the school is located in Bernalillo, with, however, local authority over this school preserved by the Santo Domingo Indian Reservation.

The pueblo people strive to maintain their Keres language, seasonal festivals, traditional arts and crafts, and distinctive values, which are focused on serving the good of the pueblo community and its inhabitants.

COOPERATING SCHOOLS: SOUTH CAROLINA

Located near the southern, coastal tip of South Carolina, Beaufort County, and the community of Beaufort, are home to the sea islands and the Gullah people. The sea islands have been home to African American people who created the Gullah language and culture since the earliest days of importation of African slaves into South Carolina. Freed and runaway slaves settled on the low lying, coastal sea islands because that land was not considered valuable by plantation owners. Once there, these people created an economy based primarily on products from the sea. Shrimping and fishing became primary industries.

Upon Emancipation, at the end of the American Civil War, these people remained in relative isolation. In the 1950s and 1960s, it was their unique Gullah language that brought linguists and folklorists' attention to them. Project ARTS staff became interested in working with students with Gullah backgrounds, and chose schools, and a community center, in rural locations on the sea islands.

Emory Campbell, director of The Penn Center, which is dedicated to preservation of the Gullah culture, cooperated and supported Project ARTS activities. There were three elementary schools in the Beaufort County district cooperating with Project ARTS: Beaufort Elementary, St. Helena Elementary, and J.J. Davis Elementary. These schools are all attended by predominantly African American students whose families helped create the Gullah culture.

PROJECT ARTS PERSONNEL YEAR 3

Project central office, Indiana University

project co-directors	Gilbert Clark and Enid Zimmerman
project coordinator	Theresa Marche
primary independent evaluator	Linda Mabry
assistant independent evaluator	Linda Ettinger

Indiana site

site coordinator	Theresa Marche
site evaluators (graduate students of the primary independent evaluator)	Tracy Cronin, Jeff Davis, Sharifah Shakirah Syed Omar

Orleans Elementary School, Orleans

gifted/talented coordinator	Leah Morgan
gifted talented teacher	Ann Bex
art teacher	Leah Morgan
music teacher	Debbie Edwards

Stinesville Elementary School, Stinesville

district g/t coordinator	Shirley Keith
academic g/t coordinator	Judy Moran
art teacher	Bridgette Savage
music teacher	Stephanie McClain

New Mexico site

site coordinator	Jozi DeLeon
site evaluator	Catherine Medina

Carroll Elementary School, Bernilillo

g/t coordinator and teacher	Ellen O'Connor
arts consultant	Rebecca Cruz

Santo Domingo Elementary School, Santo Domingo

school laison	Marilee Bryant
art teacher	Joseph Aguilar

South Carolina site

site coordinator	Nancy Breard
assistant site coordinator	Ellen Mead
site evaluator	Shari Stoddard

Beaufort Elementary School, Beaufort

art teacher	Ellen Lohr

J.J. Davis Elementary School, Dale

art teacher	Brenda Singleton

St. Helena Elementary School, St. Helena Island

art teacher	Barbara McArtor
music teacher	Calvin Singleton
movement teacher	Jo Anne Graham

IDENTIFICATION

GILBERT CLARK

CO-DIRECTOR PROJECT ARTS

IDENTIFICATION PROGRAMS AND INSTRUMENTS FOR ARTISTICALLY TALENTED STUDENTS IN RURAL SCHOOLS

Identification of ethnically diverse, high ability, visual arts students in rural communities is challenging because few students in these communities perform in ways that would qualify them as gifted or talented on traditional measures. It is common to find ethnically diverse students excluded, or only marginally represented, in gifted and talented programs, even in schools where they are the dominant population (Richert, 1987). Project ARTS was created specifically to test the assumption that it is possible to identify, and provide differentiated programs for, such underserved students, particularly in rural communities. The identification programs used in Project ARTS schools included three standardized tests and many, varied, locally designed procedures.

There are few nationally standardized tests available to measure drawing abilities, and tests that do exist have been questioned as to their usefulness because of outmoded items, inadequate samples, weak validities, inconsistent scoring, or incompleteness (Buros, 1972; Clark & Zimmerman, 1984a, 1994; Eisner, 1972). Most state art achievement instruments do not require students to produce art work or answer questions about the arts; they often contain only verbal, multiple choice items, without illustrations, due to printing costs and the expense of scoring other types of items (Hamblen, 1988; Sabol, 1994). These situations raise questions about identifying high ability students in populations that may not emphasize standard language or arts skill development, or provide frequent standardized testing experiences.

Early in the calendar of Project ARTS, we held an identification workshop attended by leaders of Project ARTS from all three states. The goals of this workshop were to encourage each site to develop identification measures that would be sensitive to local conditions, and would be used to select high ability, rural students into Project ARTS programs. At this workshop, a number of identification measures and options were examined, including the Torrance Test of Creativity and Clark's Drawing Abilities Test. These two standardized tests were required at all Project ARTS sites, as checks against other measures. A great deal of time was spent in considering informal, locally designed measures, sensitive to local populations at each Project ARTS site. Many sources for student nominations also were examined as reliable identification measures. Work samples, as standardized assignments for all applicants, were examined in detail. How to examine and judge product samples and portfolio contents, and how to conduct interviews and observations also were discussed and evaluated as identification measures. Finally there was discussion of previous school records and grades and how to evaluate these as possible identification measures. Models of implementing an identification program were examined, emphasizing locally designed measures, designed specifically to conform with purposes for the program. Steps of effective implementation, adapted from previously implemented programs, were examined and assessed.

Torrance Tests of Creativity (TTC)

An abbreviated Torrance Tests of Creativity (TTC) was administered in Project ARTS specifically to assess use of this test for identifying high ability students in schools with rural, culturally diverse populations. The TTC often have been used as an identification measure for visual and performing arts programs in urban and suburban settings in the U.S. (Bachtel, 1988; Clark & Zimmerman, 1992). The abbreviated TTC used in Project ARTS was approved by Torrance's staff at the University of Georgia as reliable indicators of creativity as measured by these tests. This abbreviated version consists of only three tasks:

(1) List as many unusual uses of junked automobiles as you can,

(2) Make some pictures of the figures below (in four, preprinted rectangles) and make up titles for your pictures, and

(3) See how many objects you can make from the (12 preprinted) triangles below....don't forget to add labels or titles.

The TTC was graded as evidence of skills of fluency, flexibility, and elaboration and subjects taking the tests received a numeric, quantitative score based upon their completion of these tasks. All Torrance tests were graded by Project ARTS staff at Indiana University.

Clark's Drawing Abilities Test (CDAT)

Some researchers believe art talent is relatively stable, normally distributed, and that the amount of talent a person develops will effectively control and limit his or her capabilities in the visual arts. In other words, all students possess talent, but some will develop it to a small degree, most to an average level, and some will develop it to considerable heights (Clark, 1982; Clark & Zimmerman, 1984a, 1984b). To test these beliefs, an instrument was required that would demonstrate common differentiations of art abilities among students, based on the work sample technique. Work samples require completion of the same task, using the same amount of time, with the same materials and instructions, by all students, in order to compare student performance (DeHaan & Kough, 1955, 1956; Strang, 1951). Completion of the same task by all students provides a more legitimate basis for analyzing and comparing children's art development than examination of differing products rendered in different media (Clark & Zimmerman, 1994).

Development of the CDAT to measure various levels of children's drawing abilities and the distribution of art talent was motivated by previous inquiry and speculation about the abilities and development of artistically talented students (Clark, 1989, 1992; Clark & Zimmerman, 1992). Study of past assessments of children's drawing abilities and design and testing of possible items was conducted for several years toward development of an instrument that could be used to categorize students' art work into differential ability groupings, and test the assumption that art talent is normally distributed. The resulting CDAT has been shown to be reliable and valid and has been used widely in schools in the United States and in a number of other countries (Clark, 1993).

The CDAT consists of four items, in which subjects are asked to:

(1) Draw an interesting house as if looking at it from across the street,

(2) Draw a person running very fast,

(3) Draw a group of students playing on a playground, and

(4) Make a fantasy drawing from your imagination.

Directions also call for use of a soft pencil and a 15 minute time limit on each task.

Some previous versions of all of these items have been used in earlier studies of children's drawing abilities and each requires differing sets of abilities and skills (Clark, 1989, 1992, Clark & Wilson, 1991; Clark, Zimmerman, & Zurmuehlen, 1987). Items 1, 2, and 3 specify subjects to be drawn; item 4 is open-ended and self-generated.

Past uses of the CDAT have been analyzed and reported, based on age, gender, grade, and SES demographic data about subjects and in relation with achievement scores (Clark, 1982; Clark & Wilson, 1991). General school populations clearly yield differentiated ability levels, including high ability students. As more and more subjects have been tested, evidence has accumulated that drawing abilities, as a measure of talent in the visual arts, is normally distributed in school populations. The large population involved in the first CDAT testing for Project ARTS yielded clear evidence of a skewed normal distribution.

The CDAT was administered to all third grade students, in all schools cooperating with Project ARTS, because it had been used successfully to identify differentiated ability levels among intermediate elementary school students in schools throughout the United States and in several other countries (Clark, 1989; Clark & Wilson, 1991). The also was intended as a validity and reliability check against a number of locally designed measures being used in Project ARTS schools, in order to assess the efficiency and effectiveness of those alternative identification measures.

Statewide Achievement Tests

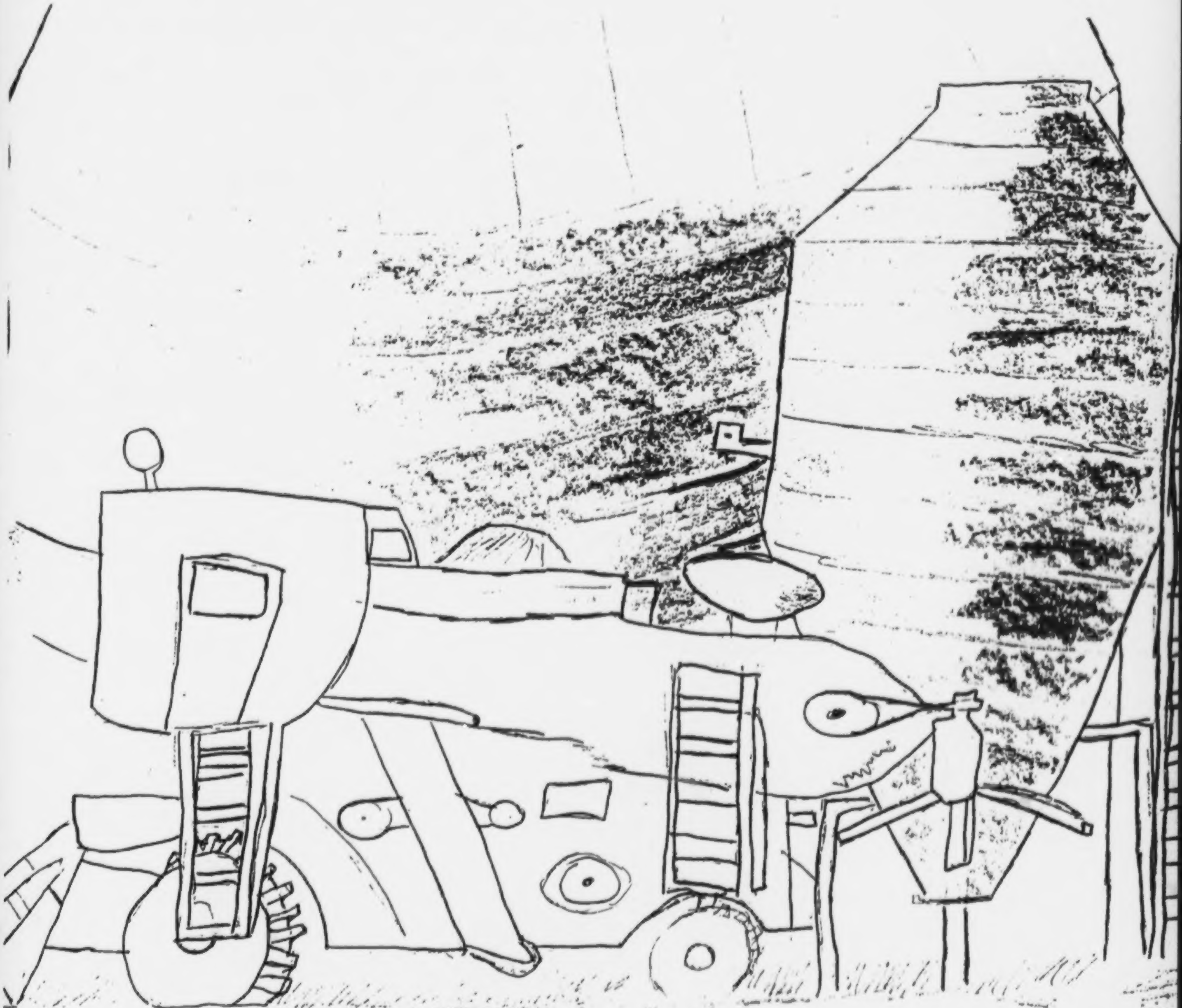
In addition to the two standardized measures, administered specifically for Project ARTS, students in the cooperating schools also had been administered standardized achievement tests. These tests were idiosyncratic at each state, however, and cannot be compared. Nevertheless, the results of comparing these tests with other measures are instructive. These tests were the Indiana Statewide Testing for Educational Progress (ISTEP), used in Indiana; Iowa Test of Basic Skills (ITBS), used in New Mexico; and the Stanford Achievement Test (SAT-8), used in South Carolina. These tests were administrated by teachers in each of the cooperating schools and the results were accessible from school records.

Alternative Identification Measures

Currently, there are no agreed upon criteria derived from research findings about the validity of using, or interrelationships between, local identification measures, such as open-nominations, structured nominations, grades in art classes, academic records, locally designed instruments, portfolio reviews, interviews, or in-class observations. Nevertheless, these measures frequently are recommended for use in school identification programs for gifted and talented students. Many states have prepared specific guidelines for identification of artistically talented students (Bachtel, 1988) and a number of these states, including Indiana and South Carolina, advocate use of such multiple criteria systems, based on using many and diverse measures (Elam, Goodwin, & Doughty, 1985; Keirouz, 1990).

The issue of how to identify artistically talented students in diverse and underserved populations accurately is of major concern to many researchers and educators. All students differ in their interests, learning styles, learning tempo, values, motivation, habits, and personalities, as well as their ethnicity, gender, economic backgrounds, and social backgrounds. Such characteristics as these generally are ignored in formal reports of scores on standardized tests from both academic and arts-related tasks (Clark & Zimmerman, 1992). Students from rural areas and diverse ethnic, economic, and social groups, however, often possess unique characteristics that also should be taken into consideration when identification procedures are being developed or selected (Baldwin, 1978, Zimmerman, 1992, 1994a, 1994b)).

For the populations being served by Project ARTS, a problem arose as to whether high abilities should be defined only as being able to create superior visual arts products or perform in a distinguished manner. It was decided that attention also should be paid to processes of potential and talent development that may lead ultimately to outstanding products created by students who lack resources or experiences similar to those offered in arts programs in most urban or suburban schools. Evidence of superior progress and achievement, however, collected in visual arts classes with process portfolios, have proven to be successful indicators of art talent in a variety of school settings (Gardner, 1990; Wolf, 1989) and also were used in Project ARTS.



Local Measures and Criteria

Each site or cooperating school was encouraged to require as many identification tasks or measures as they deemed necessary. At each Project ARTS school, committees were formed that included parents, community members, local artists, and teachers. Committee members' advice about what constitutes art talent in each of their communities was taken into consideration when identification measures were formulated. In addition, the co-directors of Project ARTS conducted several in-service workshops for cooperating teachers in all three states about identifying artistically talented students who would be selected to participate in the project. Emphasis in these workshops was on development of local, culturally sensitive instruments. Interestingly, many of the measures actually used did not vary widely across the schools or states and fell into predictable categories that are recommended often in gifted and talented literature (see Figure 1).

On the other hand, a few tasks were designed specifically as identification measures for specific local populations, such as students' reactions to a museum visit (in Indiana), summer sketchbooks and a community art exhibition for students (in New Mexico), and a storyboard task for Gullah students (in South Carolina). The sketchbook task was unsuccessful, due to lack of participants, the other three were effective and, yet, idiosyncratic.

Indiana Identification Procedures

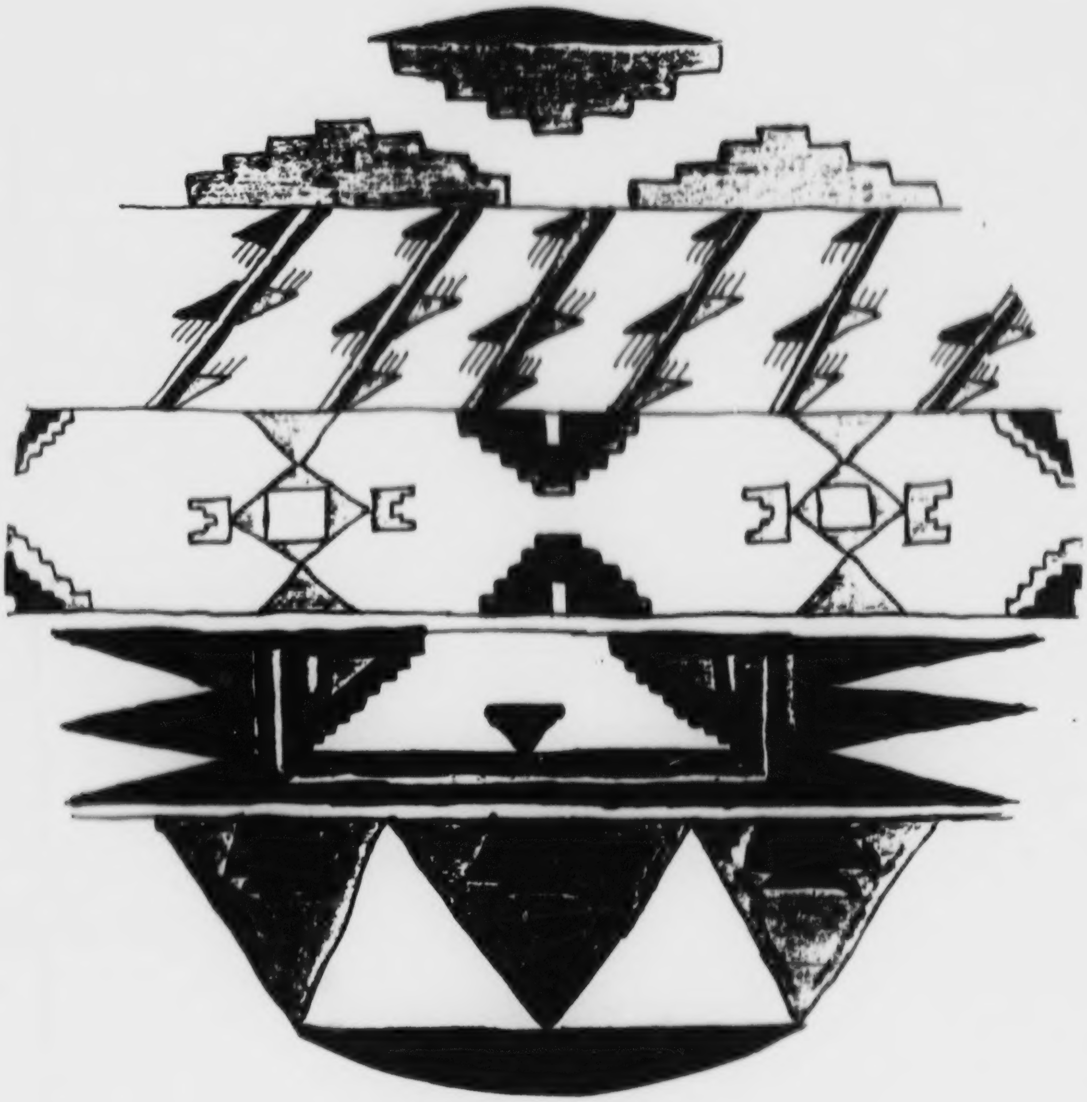
Methods used in Indiana schools included ten locally designed measures, including self nominations, parent nominations, teacher nominations, peer nominations, student portfolios, out-of-school projects, previous art grades, observations of students, achievement test scores, written research proposals, achievement test scores, and the TTC, and the CDAT (see Appendix A). These measures were designed to be as inclusive as possible and results were charted, by one Indiana teacher, to create individual student profiles. Grading criteria were developed locally at each school or school district and particular scores were recorded for each measure.

Achievement, creativity, and drawing test results were recorded as aspects of all student profiles and used as checks against other measures. Work samples were considered important and portfolios of work in progress and results of art projects completed in previous art classes were assessed and recorded, based on local teachers' criteria for successful performance.

Orleans Elementary School used a museum field trip as a unique, locally designed identification procedure during which volunteer parents and teachers recorded students' behaviors and responses at the museum, on a form designed by the local art teacher. The Orleans Gifted and Talented coordinator, who was also the visual arts teacher, decided to require nominations of both a boy and a girl on all peer nomination forms in response to a number of descriptive statements about art talent. She felt that stereotypic role definitions were learned early in the rural community in which she taught and her experience was that many peer selections in her classes resulted in single sex groupings. Self, parent, teacher, and peer nomination forms, with statements relevant to local populations, also were

Figure 1. Identification procedures used in Indiana (IN), New Mexico (NM), and South Carolina (SC).

	IN	NM	SC
Self nomination forms	*	*	*
Parent nomination forms	*	*	*
Teacher nomination forms	*	*	*
Peer nomination forms	*	*	*
Collage/design work sample task			*
Storyboard for teacher-read story		*	
3-D clay animal task			*
Student attitude questionnaire		*	
Sketchbook (for summer use)		*	
Other standardized class assignments	*	*	
Community art exhibition		*	
Student portfolios	*	*	
Out-of-school projects	*	*	
Observations of students (in classes and on field trips)	*	*	*
Previous art grades	*		
Achievement test scores	*	*	*
Torrance Tests of Creativity	*	*	*
Clark's Drawing Abilities Test	*	*	*



assessed as indicators of students' interests and commitments to art activities in both Indiana schools. Achievement, creativity, and drawing test results were recorded as aspects of all student profiles and used as checks against other measures. One Indiana teacher, at Orleans Elementary School, did use all of the measures developed for her school and developed a matrix incorporating these--and other measures--in order to select future Project ARTS participants. This was the only instance of the use -- and recording-- of all of the locally developed measures and standardized measures conscientiously as indicators of high performance or potential.

New Mexico Identification Procedures

Methods used in New Mexico schools included seven locally designed measures: self nominations, parent nominations, teacher nominations, peer nominations, summer sketchbooks, a community art exhibition, and student portfolios (see Appendix B). Achievement test scores and the TTC and CDAT also were recorded.

Procedures of special interest in New Mexico were use of a summer sketchbook, a community art exhibition, and nominations by a local artist-teacher. Summer sketchbooks were distributed at the end of the school year to all third graders in both schools, who were asked to return them with drawings and other notations at the beginning of the next school year. Unfortunately, a very small percentage of the sketchbooks were returned, although those that were indicated high interest and commitment by students who completed them. This promising practice turned out to be relatively ineffective, because so few students returned then at the beginning of the next school year.

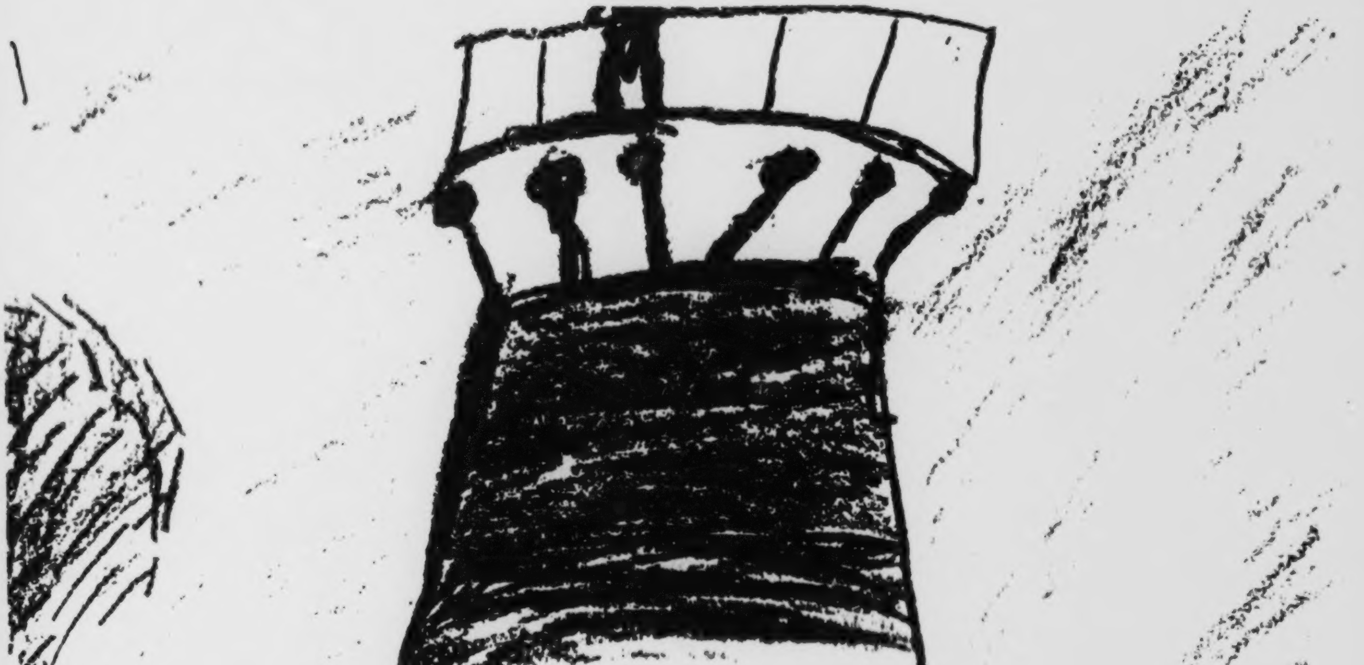
Students in Carroll Elementary School, who previously had been screened for possible inclusion in the Project ARTS program, were invited to submit work for a community exhibition. This exhibition, held at a local art studio, was judged by local adult artists on a set of commonly agreed upon criteria, that included originality, technique, and composition (see Appendix B). The judges were to assess possible Project ARTS participants at Carroll School.

In the Santo Domingo School, a local artist, who also was an official of the Santo Domingo Pueblo community and employed as an artist/teacher with the Project ARTS program, had worked with many of the students for several years, knew their art work well, and nominated a number of them for the project. Another criteria of interest was references by teachers of students who had participated in several school and community agency poster contests and exhibitions. Obviously, criteria and judging of these were school-specific and therefore localized to these particular school populations.

South Carolina Identification Procedures

Methods used in South Carolina schools included self nominations, parent nominations, teacher nominations, peer nominations, a collage/design work sample task, story boards for a teacher-read story, 3-D clay animal work samples, student attitude questionnaires, achievement test scores, the TTC, and the CDAT (see Appendix C).

Three unique, local measures and criteria, resulting in work samples, were developed that were



designed to be sensitive to the cultural influences of students with Gullah backgrounds. These included a collage work sample as a torn-paper design project. Storytelling is an art form deeply embedded in the Gullah culture and another locally designed identification procedure involved having all students illustrating a story about a 'giant fish.' Students were asked to illustrate events in that story, and tell the story in a sequence of four drawings, in prepared frames. These also were judged, with local criteria, by art teachers in the cooperating schools. A third procedure involved having all students make sculptured, clay animal figures, because the teachers believed it would be sensitive to the skills of rural students who often use found materials to experiment with ideas and create three-dimensional objects.

Teachers who created these local measures were unsure about criteria or procedures to be used to evaluate or score the completed products. Several in-service workshops, for teachers in Beaufort County, were provided by the consultant/evaluator from the University of South Carolina, to help evaluate the products produced by these local identification measures. Teachers in Indiana and New Mexico resolved similar problems locally, but without recording the test results.

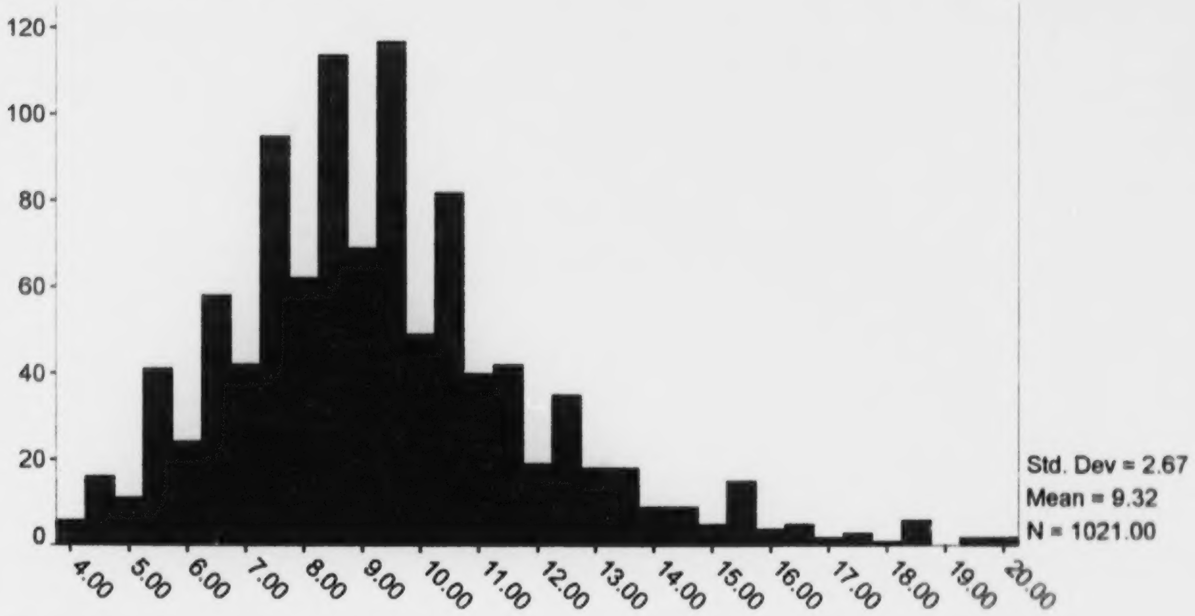
Summary of Identification Procedures at all Sites

During 1993-1994, all of the cooperating schools identified specific groups of students with potential for high ability in the visual and performing arts for participation in Project ARTS. The median group size was approximately 30 students at each school. These groups then received differentiated visual arts instruction during the 1994-1995 and 1995-1996 school years, based on thematic curriculum units, developed at each of the schools. During 1995-1996, the third year of the project, they also received music or movement instruction in both Indiana schools, and at one of the schools in South Carolina. Students also were being observed frequently by their local teachers, and by Project ARTS staff members, to record their behaviors, progress, and achievements.

Torrance Tests of Creativity

An abbreviated Torrance Tests of Creativity (TTC) was administered to 946 students in grades three, four, and five at all seven schools participating in Project ARTS. The TTC were scored by three trained judges, at Indiana University, and a very high inter-judge correlation of .86 was calculated by use of the Pearson product-moment correlation. The mean score on the TTC was 73.26, with a standard deviation of 29.96. The range was 0 - 190 (see Figure 2). Scores on the TTC indicated a wide range of creative behaviors as defined by this measure. The scores were distributed relatively normally; some scores were at the low range, most were at the mid-range, and others were at the high range.

Figure 2. Torrance Test Distribution



Clark's Drawing Abilities Test

Clark's Drawing Abilities Test (CDAT) was administered to 1021 students in grade three, at all seven schools participating in Project ARTS. The CDAT was scored by three trained judges, at Indiana University, and an inter-judge, Pearson product moment correlation of .85 was calculated. The mean score on the CDAT was 9.32, with a standard deviation of 2.67. The range of scores was 0 - 20. Distribution of scores on the CDAT identified a broad range of differentiated art abilities, including students with low ability levels, mid-range ability levels, and obviously high ability levels. The results, like those of the Torrance Tests of Creativity, were skewed to the left, as would be expected with a rural population with little experience with standardized art tests.

Relationships between the TTC and the CDAT can be reported, although there are questions to be asked. Tasks on these two measures are different in expectations, execution, products, and completion, and the scoring criteria. Nevertheless, the correlation between these two tests is highly significant; a Generalizability Coefficient of .221 was obtained (p = .0001). This finding appears to indicate that performance on the two tests are affected similarly by another factor, or set of factors, beyond those measured by the TTC or the CDAT. Such factors might include intelligence, general problem solving abilities, or other factors.

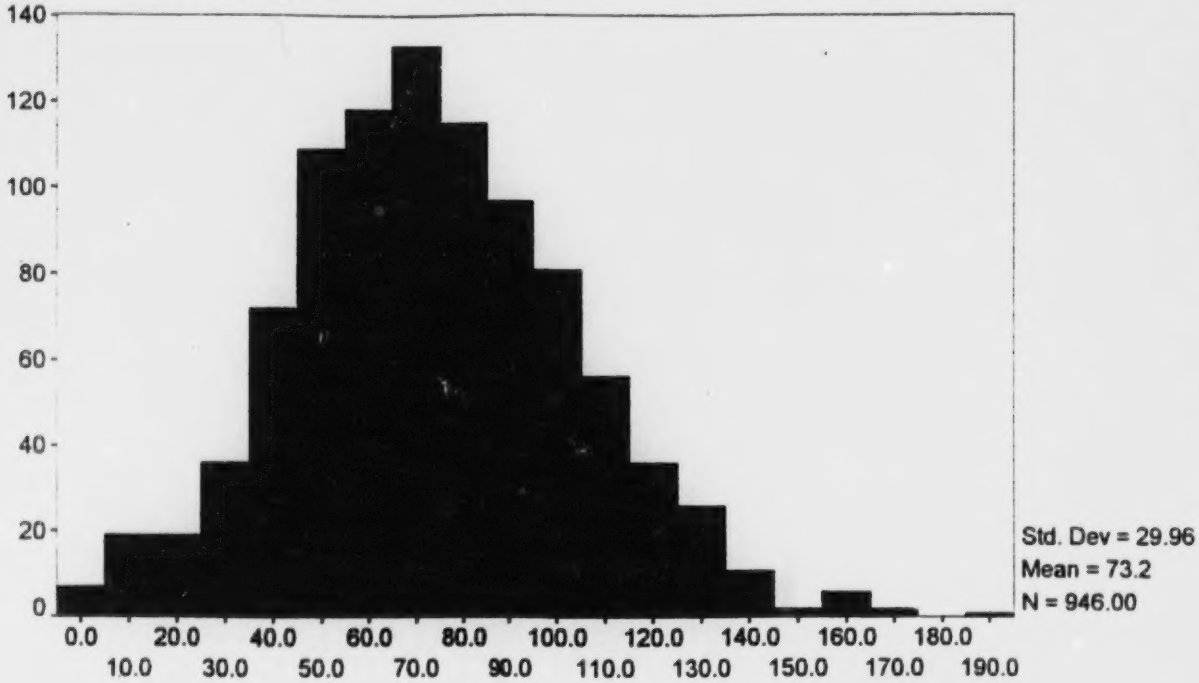


Figure 3: Clark's Drawing Abilities Test Distribution

The TTC and CDAT measure differing sets of abilities. The TTC measures three aspects (fluency, flexibility, and elaboration) commonly associated with the concept of creativity. This test also is based on both verbal and visual responses. The TTC appears to measure native, inherent abilities that are not effected by past experiences and skills. The CDAT measures both problem solving skills and differential drawing abilities, as indicated by graphic responses to drawing tasks, but it appears the scores are sensitive to past experiences and previously learned skills and techniques (that often are learned in educational settings); scores are effected by previous art instruction and experience with art classes.

Distributions of scores on the TTC and the CDAT also indicate a skewness to the left that is consistent with what might be expected when assessing students in rural, underserved schools anywhere in the country. Students who lack exposure to, or experience with, concepts and activities associated with any task should be expected to perform below normative standards because these often are established with more experienced and advantaged urban and suburban populations. The TTC is skewed, although to a lesser extent, because it may not be as sensitive to the influences of educational experiences and maturation. Both the TTC and the CDAT can be recommended as identification measures for use in artistically talented programs, although the CDAT is more sensitive to differential visual arts abilities.

Locally Generated Identification Measures

Schools cooperating with Project ARTS created a number of local identification programs that reflected recommendations for identification of artistically talented students in rural communities. Teachers at each of the schools in Indiana, New Mexico, and South Carolina devised interesting local identification tasks that most of the students in these schools completed. At this point, however, the teachers in some schools were unsure about how to assess results of these activities, or felt overwhelmed by the immensity of the task of assessing results from all students in several grades. In interviews, by Project ARTS staff members with teachers, most expressed some trepidation about using such tasks (even though these were locally designed and administrated) and expressed faith in their own perceptions of students' abilities, based on observations of past performance. In other words, even though the teachers were asked to develop and administer unique, local measures, and completed this often complicated task, they were unsure about how to assess the results, lacked faith in the validity of their own assessment abilities, and sometimes rejected using the results as selection devices. In retrospect, when asked to judge results obtained with these local measures against their own selection of students for participation in Project ARTS classes, one or two years after the fact, a few of the teachers disavowed results of the local measures they had created and administered. This is a very disturbing finding and raises serious questions about using common, locally designed measures in rural schools for identification of high ability students in the visual and performing arts.

It was expected that these identification programs would be successful generally because of their sensitivity to local cultures, foundation on learner characteristics of students at each site, use of locally developed procedures and criteria, inclusiveness of many art skills, and uses of a variety of kinds of information and measures. In addition, these locally developed identification programs were designed by local teachers in their own, rural schools, with input from parents, community members, administrators, and consultants, based on their shared perceptions of local strengths and needs. We anticipated that generalities about identification of visual arts students in rural schools and from diverse backgrounds derived from this inquiry would help form a research base from which other communities would be able to develop programs for different populations of students with similar interest, potential, and abilities in the visual arts.

Research Data: Achievement and the Arts

In addition to results already reported, there were many fascinating findings derived from the data gathered in the Project ARTS identification programs. One important finding is confirmation that high ability arts students are high performing in other aspects of their studies. Clark and Zimmerman (1984, 1987, 1995) often have speculated about the correlation of high intelligence and high abilities in the visual and performing arts. An interesting confirmation of that speculation was obtained in this study. Each of the three states cooperating with Project ARTS used a different, standardized achievement test as an annual measure of student performance. The following results are fascinating in that they are re-confirmed with three different achievement tests (see Figures 4, 5, and 6). In every school tested, students with high scores on the CDAT and TTC also scored high on the locally used standardized achievement test (see Figure 4). In other words, students with higher levels of ability on the Torrance Tests of Creativity and Clark's Drawing Abilities Test also obtained substantially higher scores than their peers in Language, Mathematics, and Reading subtests of the particular standardized achievement tests used in each of the three states cooperating with Project ARTS. These achievement tests were the Indiana Statewide Testing for Educational Progress (ISTEP), used in Indiana; Iowa Tests of Basic Skills (ITBS), used in New Mexico; and Stanford Achievement Test-8 (SAT-8), used in South Carolina. The consistency of results across all three states is important to note. These results confirm that high achieving students in general will include high achieving students in the visual and performing arts.

Figure 4. Correlations between Art, Creativity, and Local Achievement Test Scores

Indiana

```
                 CLARKT      TORT       LANGUAGE    MATH        READING

     CLARKT      1.0000       .3559       .2325       .2602       .3202
                (  114)     (  105)     (  104)     (  104)     (  104)
                P= .        P= .000     P= .018     P= .008     P= .001

     TORT                    1.0000       .2917       .4165       .3083
                            (  107)     (   99)     (   99)     (   99)
                            P= .        P= .003     P= .000     P= .002

     LANGUAGE                             1.0000       .7142       .7026
                                        (  105)     (  105)     (  105)
                                        P= .        P= .000     P= .000

     MATH                                             1.0000       .5928
                                                    (  105)     (  105)
                                                    P= .        P= .000

     READING                                                      1.0000
                                                                (  105)
                                                                P= .
```

New Mexico

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                 CLARKT      TORT       LANGUAGE    MATH        READING

     CLARKT      1.0000       .1238       .2971       .2327       .2295
                (  343)     (  308)     (  295)     (  303)     (  304)
                P= .        P= .030     P= .000     P= .000     P= .000

     TORT                    1.0000       .1963       .1181       .1413
                            (  339)     (  293)     (  302)     (  303)
                            P= .        P= .001     P= .040     P= .014

     LANGUAGE                             1.0000       .7369       .7462
                                        (  320)     (  319)     (  319)
                                        P= .        P= .000     P= .000

     MATH                                             1.0000       .7016
                                                    (  329)     (  328)
                                                    P= .        P= .000

     READING                                                      1.0000
                                                                (  330)
                                                                P= .
```

South Carolina

```
                CLARKT       TORT       LANGUAGE     MATH        READING

CLARKT          1.0000       .3259       .3244       .3239       .3198
               (  479)     (  366)     (  464)     (  464)     (  464)
               P= .        P= .000     P= .000     P= .000     P= .000

TORT      -                 1.0000       .2642       .1677       .2539
                           (  419)     (  403)     (  403)     (  403)
                           P= .        P= .000     P= .001     P= .000

LANGUAGE                                1.0000       .6771       .7524
                                       (  523)     (  523)     (  523)
                                       P= .        P= .000     P= .000

MATH                                                 1.0000       .6638
                                                   (  523)     (  523)
                                                   P= .        P= .000

READING                                                          1.0000
                                                               (  523)
                                                               P= .
```

It is important to note that students who scored well on the local tests at each site also scored well on the Torrance Tests of Creativity and Clark's Drawing Abilities Test. This finding counters many teachers' assumptions that the TTC and CDAT were culturally biased or insensitive to local conditions and the abilities of their students. The evidence presented here is that students who have high abilities in the arts score well on standardized achievement tests used in each district, the Torrance Tests of Creativity, and Clark's Drawing Abilities Test.

It also should be noted that many elementary school teachers express a faith that the arts offer weaker students opportunities to achieve that are not available to them in other school subjects. This sometimes is true, of course, and should be taken advantage of in school programming. On the other hand, this data indicates clearly that genuinely high achievement in the visual and performing arts is most likely to be accomplished by generally high achieving students in other subjects.

Research Data: Achievement and Gender

Another important finding confirmed by this study is that gender performance, for these rural students, is relatively coequal on the TTC, CDAT, and achievement test subtests in Language, Mathematics, and Reading, as it is in most of the locally designed measures (see Figures 5, 6, 7, 8, and 9). In elementary schools, generally, girls are expected to exceed boys in achievement scores and general school performance. No evidence was found in this study to confirm this common expectation. The question is raised whether the expectation is based on more frequently measured and reported results, in urban and suburban school populations, but not demonstrated in rural schools, where the expectations, and obligations put upon students, are relatively equal. Certainly, it was not demonstrated in the particular rural schools cooperating with Project ARTS.

The probability that male and female students are not substantially different in regard to the tests and tasks mentioned above is not consistent with values expressed in the rural communities we worked with. One teacher, sensitive to this gender role differentiation, changed all of her peer nomination forms to require submission of both a girl's name and a boy's name, on each item, on the forms used in her school. Her concern was that gender roles are established early in her community and clearly were reflected in her classroom. She reported that previous group selection and nomination procedures almost always resulted in single-sex groups. Once again, however, the expectations of performance by these groups are coequal.

Similarly, performance on the Torrance Tests of Creativity and Clark's Drawing Abilities were not significantly different for boys and girls. This finding was consistent across the schools, except for one school in South Carolina. This single exception simply may be a sampling error, given the relatively small groups participating in this research. On the other hand, it is consistent with the matriarchial character of the Gullah culture, in which females carry the dominant role in families and other social structures.

Figure 5. ANOVA Group Mean Comparisons of Language scores and gender

Indiana: (ISTEP)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f probability
Between groups	1	605.8915	605.8915	.9787	.3258
Within groups	72	44574.2301	619.0865		
Total	73	45180.1216			

New Mexico: (ITBS)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f probability
Between groups	1	3675.4118	3675.4118	6.5685	.0108
Within groups	317	177376.5256	559.5474		
Total	318	181051.9373			

South Carolina: (SAT-8)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f probability
Between groups	1	3309.7926	3309.7926	4.2532	.0397
Within groups	512	398434.3709	778.19021		
Total	513	401744.1634			

Figure 6. ANOVA Group Mean Comparisons of Mathematics scores and gender

Indiana: (ISTEP)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f probability
Between groups	1	528.4426	528.4426	.6137	.4338
Within groups	512	440850.9602	861.0370		
Total	513	441379.4027			

New Mexico: (ITBS)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f probability
Between groups	1	1061.9122	1061.9122	1.6773	.1962
Within groups	326	206393.9628	633.1103		
Total	327	207455.8750			

South Carolina: (SAT-8)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f probability
Between groups	1	1020.9247	1020.9247	1.4874	.2254
Within groups	103	70699.2086	686.4001		
Total	104	71720.1275			

Figure 7. ANOVA Group Mean Comparisons of Reading scores and gender

Indiana: (ISTEP)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f probability
Between groups	1	219.4918	219.4918	.4121	.5229
Within groups	72	38347.1568	532.5994		
Total	73	38566.6486			

New Mexico: (ITBS)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f probability
Between groups	1	5.3099	5.3099	.0090	.9244
Within groups	327	192484.3861	633.1103		
Total	328	192489.6960			

South Carolina: (SAT-8)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f probability
Between groups	1	1706.6758	1706.6758	2.3532	.1256
Within groups	512	371337.1841	725.2679		
Total	513	373043.8599			

Figure 8: ANOVA Group Mean Comparisons of TTC Scores and Gender

Indiana (TTC)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f Probability
Between Groups	1	184.0082	184.0082	.2845	.5944
Within Groups	186	120279.9107	646.6662		
Total	187	120463.9189			

Indiana: (TTC)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f Probability
Between Groups	1	15.5250	15.5250	2.6185	.1065
Within Groups	341	2021.7476	5.9289		
Total	342	2037.2726			

South Carolina (TTC)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f Probability
Between Groups	1	5.8830	5.8830	.8813	.3483
Within Groups	475	3170.9527	6.6757		
Total	476	3176.8357			

Figure 9: ANOVA Group Mean Comparisons of CDAT Scores and Gender

Indiana: (CDAT)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f Probability
Between Groups	1	16.4153	16.4153	1.8666	.1734
Within Groups	197	1732.4821	8.7943		
Total	198	1748.8974			

New Mexico: (CDAT)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f Probability
Between Groups	1	1477.7797	1477.7797	2.2477	.1348
Within Groups	335	220248.7678	657.4590		
Total	336	221726.5475			

South Carolina: (CDAT)

Source	D.F.	Sum of Squares	Mean Squares	F ratio	f Probability
Between Groups	1	14567.6578	14567.6578	13.4672	.0003
Within Groups	406	439177.2147	1081.7173		
Total	407	453744.8725			

Research Data: Achievement and Age

Interestingly, performance on the CDAT and TTC were not sensitive to the age of subjects as measured in this research. Neither the Torrance Tests of Creativity nor Clark's Drawing Abilities Test were significantly correlated with age of subjects (see Figure 10). As both tests seem to measure basic abilities that seem inherent, although learned, these may not be parallel. On the other hand, this may indicate that the tests are not sensitive to age differences in one month or other incremental growth of subjects in relatively small periods of time. This result may simply be caused by sampling error or other variables not used in this calculation. The TTC and the CDAT are sensitive to age across grades, with one year incremental groups. Use of birthmonth as indicators of age (one month incremental groups) may simply be too sensitive.

Figure 10. Regression and Analysis of Variance of Torrance Tests of Creativity, Clark's Drawing Abilities Test, and Birthmonth of Subjects

Torrance Tests of Creativity

Source	D.F.	Sum of Squares	Mean Squares	F ratio
Regression	1	406.7822	406.7822	.45116
Residual	901	812368.9309	901.6303	

Clark's Drawing Abilities Test

Source	D.F.	Sum of Squares	Mean Squares	F ratio
Regression	1	79.0270	79.0270	.3346
Residual	1016	7171.98767	7.0590	

CONCLUSIONS

There are many findings presented in this document. Basically, the import of all of this is that artistically talented students can be found in almost any school, rural, suburban, or urban, anywhere in the country. Doing so, however, requires 'bending the rules' in atypical situations. We bent the rules for this study by having local groups of teachers develop idiosyncratic instruments to identify local groups of high ability students in the rural schools associated with Project ARTS. This often was accomplished with unconventional instruments and procedures. These atypical measures often lacked typical standardization of any kind, because they were locally designed and untested, except on the populations for whom they were intended. On the other hand, most of the judgments made, on the basis of these measures, were confirmed by our use of the Torrance Tests of Creativity and Clark's Drawing

Abilities Test, both standardized instruments. Our original intention, to identify high ability students in the rural schools chosen for this study, was not at all difficult.

Our most difficult step was to convince local teachers to respect the abilities of their students and to have faith in their own abilities to recognize talented students. We did not succeed in every case, some students entered these programs who should not have. On the other hand, being 'loose' about procedures offered many students opportunities that might never have had. Interestingly, those who were misidentified (those who were allowed to enter the programs, but did not meet all entrance criteria) were often the first students released, or to withdraw, from the programs. They recognized their own inabilities to maintain the pace set by other Project ARTS students.

Students selected for Project ARTS classes, generally, were the highest scoring students most or all of the measures used at each site. Students were selected largely due to high scores on each of the measures used in each state. There were exceptions to this, but such students often dropped the program due to their own recognition of their inability to 'keep up' with the groups. Teachers graded the measures they created, but sometimes were unsure of the meanings of the scores. Fortunately, we had enough staff, well aquainted with identification problems, to support each group of teachers in Indiana, New Mexico, and South Carolina. These staff members had, sometimes, to council teachers to have faith in their own measures. In addition to the measures reported, other guidelines were also followed. Following meetings with Project ARTS staff members, where necessary, teachers in each state created Project ARTS groups in each cooperating school.

Indiana Schools

In Indiana, both cooperating schools already had gifted education programs, and selected students often were chosen from among those already identified as gifted and talented. One teacher in Indiana created scaled record keeping that showed high performance on tests quite clearly. At the other Indiana school, the art teacher used, substantially, a group of students she already had identified as high performing. Nevertheless, both schools used performance criteria created for their local situations, including portfolio reviews, a student behaviors checklist, grades on previously completed art projects, standardized test scores, student observations, a number of locally designed measures, parent and teacher nominations, and peer and self-nominations. All of these measures contributed to selection of students for Project ARTS classes.

New Mexico Schools

In New Mexico, there are gifted/talented classes, but these often excluded rural students--or non-white students-- due to their typical school performance. The staffs of both New Mexico schools were excited about the possibility of getting Hispanic and American Indian students into gifted programs. It was necessary, nevertheless, to create Project ARTS classes with distinctly different groups of students with identification that were high, exacting, challenging, and demanding. The teachers in New Mexico were enthusiastic about 'bending the rules' somewhat and insuring Hispanic and Native American student participation in this gifted and talented program.

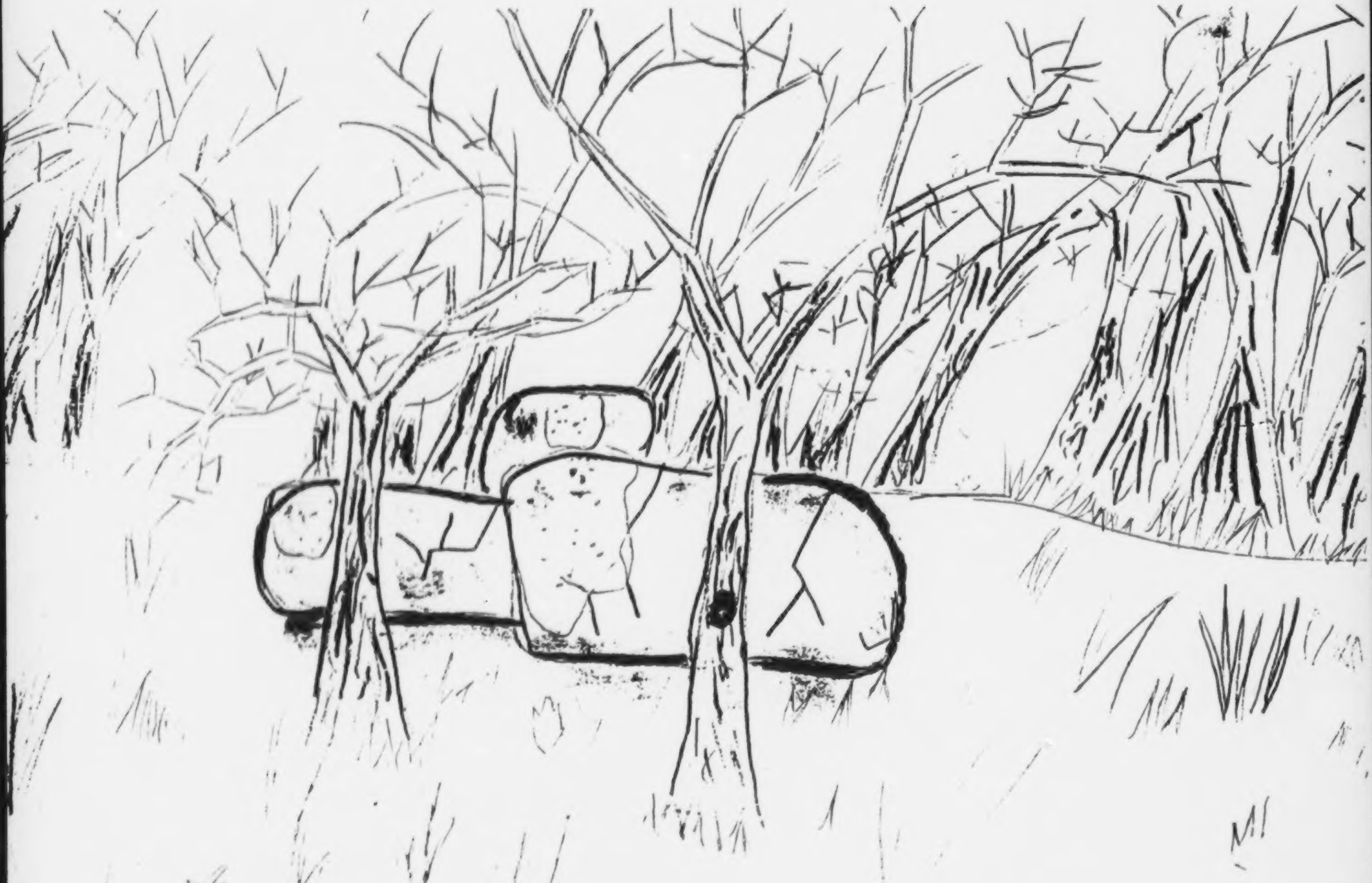
Once again, a number of sources were used in their identification programs. The instruments described were used, with the highest scoring students selected. In addition, parent and teacher nominations, peer and self nominations, portfolio reviews, a community art exhibition, and several locally designed measures. including a student exhibition judged by adults, were also used. A lengthy list of descriptors of Gifted and Talented Behaviors by American Indian Students was used in Santo Domingo, for instance, that singled out particular students who may not score well in tests. All of these measures were used, in various combinations, to select Project ARTS students.

South Carolina Schools

South Carolina Schools created the most complex identification system. This included the standardized tests and idiosyncratic art tasks described above, parent and teacher nominations, peer and self nominations, a student Attitude Questionnaire, several in-class assignments, portfolio reviews, achievement test scores, observations of students in classes, a classroom behavior checklist (prepared by teachers), and records of past performance in school. All of these were not used with equal emphasis. Teachers used appropriate instruments, and other forms, as needed to make decisions about individual students and select Project ARTS participants.

All of the instruments used were relatively new to most of the teachers involved. They often objected to the scoring criteria, or the tasks required, as inappropriate or difficult to grade. Nevertheless, the selected Project ARTS groups were deemed successful by each group of teachers at the schools cooperating with the project. Exhibitions by these students were well attended at each school, in each community, and, when possible, by other Project ARTS students in other states. These exhibitions received high praise of principals and teachers in other states

Students selected for Project ARTS classes were, undoubtedly, high ability, gifted and talented, and dedicated to their work. Because they were tracked for two, or two and a half, years, their own awareness of their art work rose dramatically. Many of these students expressed their own awareness of growth and change in their art work and concern that the Project ARTS programs will continue.



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INDIANA IDENTIFICATION FORMS

ORLEANS ELEMENTARY SCHOOL

- PORTFOLIO FORM
- CLASSROOM ASSESSMENT FORM
- TEACHER ASSESSMENT FORM
- STUDENT ASSESSMENT FORM
- PARENT SURVEY/NOMINATION FORM
- STUDENT'S INTERESTS & ABILITIES FORM
- PROJECT EVALUATION FORM
- FIELD TRIP EVALUATION FORM

STINESVILLE ELEMENTARY SCHOOL

- FIELD TRIP EVALUATION FORM
- PARENT INFORMATION FORM
- TEACHER INFORMATION FORM

PROJECT ARTS: PORTFOLIO FORM

Student's Name: ______________________________ Grade ______________

Room ______________

Project	Excellent	Great	Good	Fair	Poor	Incomplete

Students: List project and evaluate your work. (In Pencil)
Art Teacher will also evaluate your projects based on the assigned criteria (In Ink)

PROJECT ARTS: CLASSROOM ASSESSMENT FORM

Room ________ Date ________

1. Which student or students in your room sing well?
Girls: ____________________
Boys: ____________________

2. Do you know of any students in your room who play the piano or an instrument?
Yes or No Who? ____________________

3. Which students in your room draw well?
Girls: ____________________
Boys: ____________________

4. Which students in your room are good at making things such as 3-dimensional projects or using clay?
Girls: ____________________
Boys: ____________________

5. Which students in your room are good at using color or painting?
Girls: ____________________
Boys: ____________________

6. Which students in your room enjoy and like science?
Girls: ____________________
Boys: ____________________

7. Which students enjoy learning about history?
Girls: ____________________
Boys: ____________________

8. Which students enjoy learning about other countries?
Girls: ____________________
Boys: ____________________

9. Which students in your room know a lot about how things work or are put together?
Girls: ____________________
Boys: ____________________

10. Which students in your room know a lot about nature, plants, and animals?
____

11. Which students in your room like to read?
____

12. Which students in your room like to write stories or poems?
____

PROJECT ARTS: TEACHER ASSESSMENT FORM

Student Name ________________________ Teacher ________________________

Grade ________________________ Date ________________________

Separate Subject Area	Excellent	Good	Average	Poor
Science				
Social Studies				
Reading - Literature				
Creative Writing				
Public Speaking				
Drama - Acting				
Math				
Music				
Art				
Other Areas				

This student has:

problems with ________________________

high interest in ________________________

outstanding talent in ________________________

Comments:

PROJECT ARTS: STUDENT ASSESSMENT FORM

Student Name ______________________________ Teacher ____________________

Grade ____________ Date ______________________

Characteristic	Always	M. Always	Sometimes	Seldom	Never
1. Works independently					
2. Does things differently					
3. Long attention span					
4. Finishes projects					
5. Retains a quantity of information					
6. Has high standards for own work					
7. Good sense of humor					
8. Inventive, creative, imaginative					
9. Easily finishes routine tasks					
10. Advanced vocabulary					
11. Alert and observant					
12. Comprehends and recognizes relationships					
13. Self-motivated					
14. Superior general knowledge					
15. Observant of details					
16. Avid reader					
17. Variety of interests					
18. Adapts to new situations					
19. Good written communication					
20. Try new things, takes risks					
21. Goes beyond regular assignments					
22. Is investigative					
Other Qualities					

Comments:

PROJECT ARTS: PARENT SURVEY/NOMINATION FORM

Student's Name ______________________ Parent or Guardian's Name ______________

Date ______________ Homeroom Teacher ______________________

My child:	Always	M. Always	Sometimes	Seldom	Never
1. Is interested in social studies					
2. Does well in social studies					
3. Is interested in science					
4. Does well in science					
5. Likes to draw					
6. Draws well					
7. Likes to use clay					
8. Likes to make 3-dimensional projects					
9. Finishes projects they start					
10. Likes to use paint					
11. Paints well					
12. Likes to make designs and use color					
13. Likes to take things apart					
14. Is good at putting things back together					
15. Likes to read					
16. Reads well					
17. Reads a lot					
18. Likes to study plants					
19. Likes to be outdoors					
20. Likes to study nature					
21. Likes animals					
22. Writes poems					
23. Likes to try new things					
24. Likes to sing					
25. Sings well					
26. Likes to listen to music					
27. Likes to work with others					
28. Likes to work alone					
29. Likes to study					
30. Likes to study other countries/cultures					

My child:

does well in ____________________

has a high interest in ____________________

has an outstanding talent in ____________________

plays an instrument. Yes _____ No _____ What ____________________

would like to learn more about ____________________

is interested in the country/culture of ____________________

Please Return to Homeroom Teacher by: ______________

Parent Signature ________________________________

PROJECT ARTS: STUDENT'S INTERESTS & ABILITIES FORM

Name ______________________________ Room _________ Grade _____ Date ________

Personal Interest and Ability Inventory

	Always	Most Always	Sometimes	Seldom	Never
1. I like to sing					
2. I sing well					
3. I like to listen to music					
4. I play instruments					
5. I like to draw					
6. I draw well					
7. I like to make things					
8. I like to use clay					
9. I like to do special projects					
10. I finish projects I start					
11. I like to paint					
12. I paint well					
13. I like to make designs and use color					
14. I like science					
15. I like history					
16. I like studying					
17. I like learning about other countries & cultures					
18. I like to take things apart					
19. I am good at putting things back together					
20. I like to be out of doors					
21. I like to study plants					
22. I like to study nature					
23. I like animals					
24. I like sports					
25. I read a lot					
26. I read well					
27. I write poems					
28. I like to try new things					

PROJECT ARTS: PROJECT EVALUATION FORM

Student's Name: ______________________________ Grade ____________

Project	Excellent	Great	Good	Fair	Poor	Incomplete

Students: List projects and evaluate your work (In Pencil)

Art Teacher will also evaluate your projects based on the assigned criteria (In Ink)

PROJECT ARTS: FIELD TRIP EVALUATION FORM

March 12, 1994 Eiteljorg Museum

Parents: ______________________________

Students: ______________________________

____

Students must stay within sight of group leader and on the same floor. Students are responsible for their own belongings. Please observe how students react to art work and the interest they show. Thank You

PROJECT ARTS: PARENT INFORMATION FORM

Student Name ______________________________________ Date __________

Parent Name ____

Directions: If your child has special talents or interests in any of the areas on this form, please fill them out. Fill out only the categories that fit your child. Return this form to your child's teacher by ________. Thank you for your help.

My Child -

1. Fixes things: _______ yes _______ no.

   If yes... What kinds of things? ______________________________

   How long has he or she done this? ______________________________

   Can you remember (and tell us) any stories about this? Or send a sample to school? What is it? ______________________________

2. Makes things: _______ yes _______ no.

   If yes... What kinds of things? ______________________________

   How long has he/she done this? ______________________________

   Can you remember and tell any stories about this? Or send a sample to school? What is it? ______________________________

3. Collects things: _______ yes _______ no.

   If yes... What kinds of things? ______________________________

   How long has he/she done this? ______________________________

   Can you remember and tell any stories about this? Or send a sample to school? What is it? ______________________________

4. Writes things: ______ yes ______ no.

If yes... What kinds of things? ______________________________

____

____

How long has he/she done this? ______________________________

____

Do you have some samples of work that you can send to school? ______________

____

5. Reads a lot: ______ yes ______ no.

If yes... What kinds of things? ______________________________

____

____

6. Is really interested in: What? ______________________________
For how long? ______________________________
Do you have any samples? ______________________________

7. Something that hasn't been mentioned that I would like to tell you about my child: __________

____

____

PROJECT ARTS: TEACHER INFORMATION FORM

Student ____________________

Teacher ____________________

HUMOR

1. Portrays the comical, funny amusing in writing, drawings, (cartoons) or role-playing.

   How long has he/she done this? ____________________

   Can you remember (and tell us) any stories about this?

   What are they? ____________________

2. Makes people laugh in games. Makes up humorous jokes; ells about her/his experience with humor. Makes people laugh (not make fun of) in discussion.

   How long has he/she done this? ____________________

   Can you remember (and tell us) any stories about this?

   What are they? ____________________

CREATIVITY

1. Ability to improvise with commonplace materials. Makes or modifies toys, or games with commonplace materials; uses commonplace materials in "inventions", contrivances, or gadgets:

   How long has he/she done this? ____________________

   Can you remember (and tell us) any stories about this?

   What are they? ____________________

2. Uses commonplace materials for school purposes or in role-playing and/or creative dramatics:

   How long has he/she done this? ____________________

   Can you remember (and tell us) any stories about this?

   What are they? ____________________

3. Responds to the concrete. Ideas start flowing when concrete objects and materials are involved; uses concrete objects and materials to generate ideas, solutions, etc.:

How long has he/she done this? ____________________

Can you remember (and tell us) any stories about this?

What are they? ____________________

____

LEADERSHIP

1. Influences other children to do things he/she initiates:

How long has he/she done this? ____________________

Can you remember (and tell us) any stories about this?

What are they? ____________________

____

2. Plans activities for group and/or self, and organizes group to carry out activities:

How long has he/she done this? ____________________

Can you remember (and tell us) any stories about this?

What are they? ____________________

____

ORIGINALITY

1. Produces solution that others do not think of or when no one else can:

How long has he/she done this? ____________________

Can you remember (and tell us) any stories about this?

What are they? ____________________

____

2. Comes up with inventions (real or imagined) to solve problems; innovates with commonplace materials to produce solutions to day-to-day problems:

How long has he/she done this? ____________________

Can you remember (and tell us) any stories about this?

What are they? ____
____

ACADEMIC

1. Has a sustained/enduring interest in a particular subject area, i.e., science, literature, social studies, even though he/she may not complete assignments:

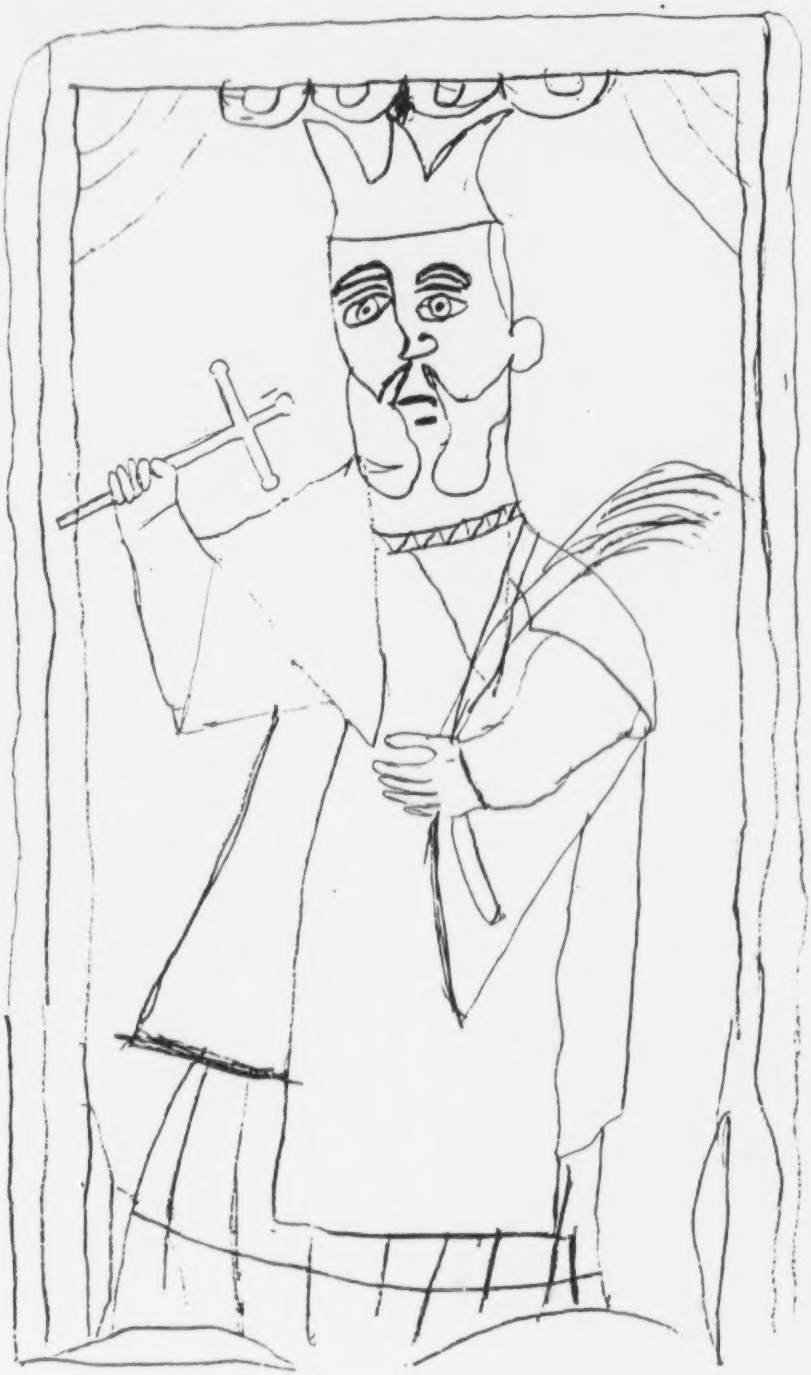
What are the subjects? ____

How long has he/she done this? ___________________________________

Can you remember (and tell us) any stories about this?

What are they? ____
____

Something that hasn't been mentioned that I would like to tell about this child: ________
____
____
____
____
____
____
____



NEW MEXICO IDENTIFICATION FORMS

SANTO DOMINGO ELEMENTARY SCHOOL

INDIAN STUDENT CREATIVE BEHAVIORS FORM
STUDENT SELF-NOMINATION FORM
TEACHER ASSESSMENT FORM
GIFTED/TALENTED RATING FORM
PERSONAL INVENTORY FORM

CARROLL ELEMENTARY SCHOOL

PEER NOMINATION FORM
TEACHER SURVEY FORM
COMMUNITY SURVEY FORM
PARENTS SURVEY FORM
STUDENT SELF-INVENTORY FORM
COMMUNITY EXHIBITION FORM

PROJECT ARTS: INDIAN STUDENT CREATIVE BEHAVIORS FORM

Student's Name ______________________________ Age ______

School ______________________________ Grade _____

Note: Behaviors listed may or may not be observed in a classroom environment. Panelists stated that the Indian student would be more likely to display some of the behaviors among other Indians, at social gatherings or at home and that some students may not necessarily express creative behaviors verbally.

Directions: Circle the number that best describes this student as you know him/her:

1 = never 2 = rarely 3 = sometimes 4 = frequently 5 = always

1. Displays intellectual playfullness; fantasizes; imagines; manipulates ideas by elaboration or modification. 1 2 3 4 5
2. Is a high risk taker: is adventurous and speculative. 1 2 3 4 5
3. Has a different criteria for success. 1 2 3 4 5
4. Displays a keen sense of humor reflective of own cultural background. 1 2 3 4 5
5. Is individualistic; does not fear being different. 1 2 3 4 5
6. Predicts from present information. 1 2 3 4 5
7. Displays curiosity about many things; has many interests. 1 2 3 4 5
8. Generates large number of ideas or solutions to problems/questions. 1 2 3 4 5
9. Demonstrates exceptional ability in written expression; creates stories, poems, etc. 1 2 3 4 5
10. Is sensitive to color, design, arrangement and other qualities of artistic appreciation and understanding. 1 2 3 4 5
11. Is sensitive to melody, rhythm, form, tone, mood and other qualities of music appreciation. 1 2 3 4 5
12. Demonstrates exceptional ability/potential in one of the fine arts (depending on experience and nurturance). 1 2 3 4 5

13. Demonstrates unusual ability in one of the practical arts (wood, handicrafts, metal, mechanics, etc.). 1 2 3 4 5

14. Demonstrates exceptional skill and ability in physical coordination activities. 1 2 3 4 5

15. Shows interest in unconventional careers. 1 2 3 4 5

16. Improvises with commonplace materials. 1 2 3 4 5

17. Is emotionally responsive (may not overtly respond in classroom environment). 1 2 3 4 5

18. Demonstrates ability in oral expression (may not be orally expressive in classroom environment). 1 2 3 4 5

19. Is aware of own impulses and open to the irrational in self. 1 2 3 4 5

PROJECT ARTS: STUDENT SELF-NOMINATION FORM

Student________________________________ Grade__________

Teacher ________________________________ Date__________

Please check the column that best describes you for each statement.

	Always	Often	Sometimes	Never
1. I like art in school.				
2. I do art for fun.				
3. I work in crafts at home.				
4. I have been/would like to go to an art museum.				
5. I remember how things look so I can draw them later.				
6. I notice things in nature that I like to draw.				
7. I notice colors and shapes.				
8. I notice weather and season changes.				
9. I would like to get help to improve my art work.				
10. I would like to enter my art work in a contest.				

Describe the best drawing or piece of art work you ever did.

What type of art work or art studies are you most interested in?

Why would you like to be in this group?

PROJECT ARTS: TEACHER ASSESSMENT FORM

Student ______________________ School Santo Domingo

Classroom Teacher ______________________ Gr. ______

Art Instructor Joseph Aguilar

Date September, 1994

This student has shown exceptional art skills in ______________________

I feel this student should be recommended for Project A.R.T.S. participation because ______________________

The checklist below is a rating of the student's abilities and behaviors as a gifted student from a tribal/cultural perspective.

1 = No evidence
2 = Little evidence
3 = Possesses traits to some degree
4 = Possesses traits more than the average degree
5 = Possesses high degree of abilities, qualities & behaviors

Tribal Cultural Awareness	(1)	(2)	(3)	(4)	(5)
1. Respectful of tribal elders					
2. Respectful of others					
3. Understands tribal history					
4. Understands tribal culture					
5. Ability to produce tribal arts					
6. Storytelling ability					
7. Tribal language competence					

Total Score ______

PROJECT ARTS: GIFTED/TALENTED RATING FORM

Student Nominated for Project A.R.T.S. ______________________________

Classroom Teacher ______________________________ Gr. __________

1 = No evidence
2 = Little evidence
3 = Possesses traits to some degree
4 = Possesses traits more than the average degree
5 = Possesses high degree of abilities, qualities & behaviors

Personal Human Qualities	(1)	(2)	(3)	(4)	(5)
1. Inquisitive					
2. Individualistic					
3. Intelligent					
4. Intuitive—Insightful					
5. Self-disciplined					
6. Academic achiever					
7. Sense of humor					
8. Creative					
9. Athletic ability					
10. Leadership ability					

Subtotal ______

Aesthetic Qualities	(1)	(2)	(3)	(4)	(5)
1. Artistic ability					
2. Dance ability					
3. Instrumental music ability					
4. Vocal music ability					
5. Drama ability					

Subtotal ______

TOTAL ________

Please describe the special gifts or talents this student has that you have observed or of which you are knowledgeable. Be as specific as possible. (Please use back.)

PROJECT ARTS: PERSONAL INVENTORY FORM

Student____

School____________________________________ Grade________

Classroom Teacher ____________________________________

Date_______________

Student will describe himself/herself through this checklist, marking those items that most apply. Additional information may be obtained and noted on the back of this sheet, either by the student, parent, teacher or art instructor.

___ very responsible and dependable

___ enjoys reading literary classics

___ intends to obtain a college degree

___ adapts to school rules and regulations

___ has outstanding sensitivity to the environment

___ prefers traditional and classical music

___ is highly competitive

___ is confident and ambitious

___ stands up for personal beliefs

___ feels that school lacks adequate facilities

___ prefers to work alone

___ admires artistic teachers

___ recognizes his/her art abilities

___ prefers an art career

___ is willing to alter own art work for improvement

___ spends a lot of time doing art work

___ uses imagination in daydreaming, storytelling and art work

___ is aware that others recognize her/his art talent.

PROJECT ARTS: PEER NOMINATION FORM

Name ____

Teacher ________________________________ Grade __________

Write the names of your classmates who best fit the following questions:

1. Who spends the most time drawing in and out or art class?

1. ____________________ 2. ____________________

2. Who would you ask do design a poster for a school play?

1. ____________________ 2. ____________________

3. If you were assigned a group art project, who would you most like to have work with you?

1. ____________________ 2. ____________________

4. Who spends the most time on art projects?

1. ____________________ 2. ____________________

5. Who thinks of the most unusual, fantastic, or original ideas?

1. ____________________ 2. ____________________

6. Who likes to work on art projects outside of school?

1. ____________________ 2. ____________________

7. Who likes to dance in school or outside of school?

1. ____________________ 2. ____________________

8. Who likes to play a musical instrument?

1. ____________________ 2. ____________________

9. Who likes to act in plays in school or outside of school?

1. ____________________ 2. ____________________

10. Who sings well in school, at church, in the community?

1. ____________________ 2. ____________________

PROJECT ARTS: TEACHER SURVEY FORM

Name ______________________________

Teacher ______________________ Grade __________

Write the names of your students who best fit the following questions:

1. Who spends the most time drawing in and out of class?

   1. ______________ 2. ______________

2. Who would you ask do design a poster for class?

   1. ______________ 2. ______________

3. Who would the students ask to help with an art assignment?

   1. ______________ 2. ______________

4. Who spends the most time on art projects?

   1. ______________ 2. ______________

5. Who thinks of the most unusual, fantastic, or original ideas?

   1. ______________ 2. ______________

6. Who dances exceptionally well in programs?

   1. ______________ 2. ______________

7. Who plays a musical instrument exceptionally well?

   1. ______________ 2. ______________

8. Who sings excpetionally will?

   1. ______________ 2. ______________

9. Who enjoys acting in plays?

   1. ______________ 2. ______________

List any other students, on the back, who you feel may be artistically talented but don't fit the questions. Describe.

PROJECT ARTS: COMMUNITY SURVEY FORM

Carroll Elementary is participating in Project ARTS - a project to identify artistically talented students in 3rd and 4th grades. If you know of any child in the community who may be talented in any of the following areas, please write their name, the name of their parents and school. Please nominate only 3rd and 4th graders.

ART: drawing, painting, sketching, wood carving, sculpture, shading, pottery making, glass blowing, cartoon art, sewing, welding, weaving.

Name	Parent	School
______________	______________	______________
______________	______________	______________
______________	______________	______________

DRAMA: Acting in plays, community productions, activities, church productions, school plays, writing or making up plays or dramas.

Name	Parent	School
______________	______________	______________
______________	______________	______________
______________	______________	______________

DANCING: dancing in traditional community dances, recreational dancing, dancing in school, church or community programs, dancing classes such as ballet, tap dancing, square dancing, Ballet Folklorico.

Name	Parent	School
______________	______________	______________
______________	______________	______________

COMMUNITY SURVEY
Page 2

MUSIC: plays an instrument in school, at home, within the community or church; sings at home, school, community or church; participates in concerts, talent contests.

Name	Parent	School

Name

Organization

PROJECT ARTS: PARENTS SURVEY FORM

Carroll Elementary is participating in Project ARTS - a project to identify artistically talented students in 3rd and 4th grades. If you feel your child is talented in any of the following areas, please describe the talent your child exhibits.

ART: drawing, painting, sketching, wood carving, sculpture, shading, pottery making, glass blowing, cartoon art, sewing, welding, weaving

Description: ____

____

____

____

DRAMA: Acting in plays, community productions, activities, church productions, school plays, writing or making up plays or dramas.

Description: ____

____

____

____

DANCING: dancing in traditional community dances, recreational dancing, dancing in school, church or community programs, dancing classes such as ballet, tap dancing, square dancing, Ballet Folklorico.

Description: ____

____

____

____

PROJECT ARTS: STUDENT SELF-INVENTORY FORM

Student Name ____

Teacher ___________________________________ Grade __________

Please check the statement that best describes you.

	never	some times	always
1. I like art at school.	___	___	___
2. I like to do art at home.	___	___	___
3. I do extra art projects outside of school.	___	___	___
4. I would like to go/I like to go to museums to see paintings, folk art, santos, Native American art, pottery, weaving.	___	___	___
5. I like to help others with art.	___	___	___
6. I like to display my art.	___	___	___
7. I see ways others' art work can be improved.	___	___	___
8. I want help to make my art better.	___	___	___
9. I remember how things look so I can draw them later.	___	___	___
10. I would rather do art than anything else.	___	___	___

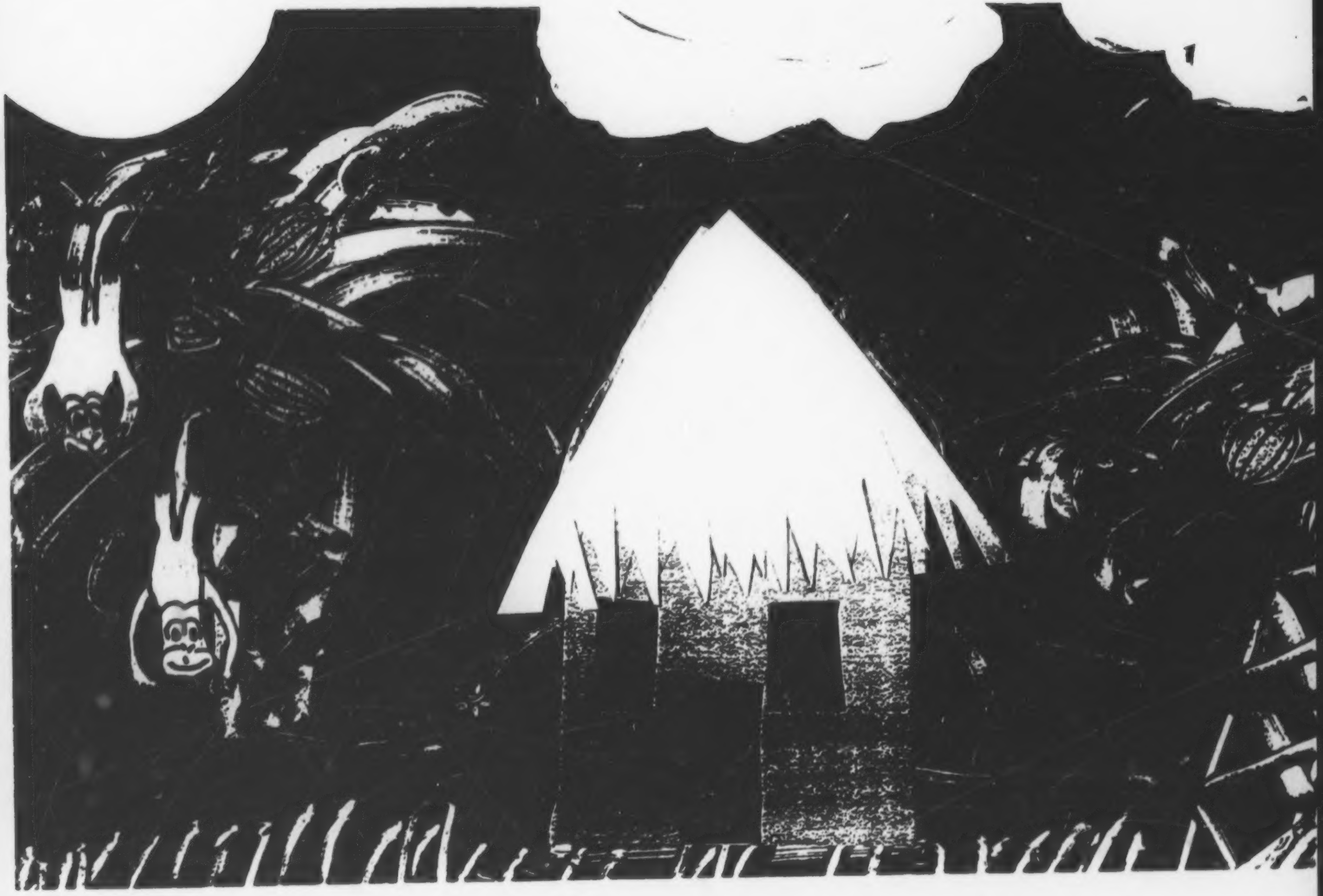
Adapted from Orleans Public Schools
(Paoli Community Schools)

PROJECT ARTS: COMMUNITY EXHIBITION FORM

Student's name:

Art medium:

	poor . . . . .exceptional				
Originality	1	2	3	4	5
Technique	1	2	3	4	5
Composition	1	2	3	4	5
Uniqueness	1	2	3	4	5
Movement	1	2	3	4	5



SOUTH CAROLINA IDENTIFICATION FORMS

BEAUFORT ELEMENTARY SCHOOL

J.J. DAVIS ELEMENTARY SCHOOL

ST. HELENA ELEMENTARY SCHOOL

PROJECT ARTS: INDICATORS OF STUDENT PROGRESS
PROJECT ARTS: STUDENT QUESTIONNAIRE FORM
PROJECT ARTS: PARENT EVALUATION FORM
PROJECT ARTS: FACULTY NOMINATION FORM
PROJECT ARTS: PEER NOMINATION FORM
PROJECT ARTS: FACULTY/ADMINISTRATOR NOMINATION FORM
PROJECT ARTS: ARTS TEACHER NOMINATION FORM
PROJECT ARTS: PROJECT ARTS: TEACHER SURVEY FORM
PROJECT ARTS: G/T RATING FORM
PROJECT ARTS: STUDENT EVALUATION FORM

PROJECT ARTS: INDICATORS OF STUDENT PROGRESS

1. REGULAR ATTENDANCE
2. RISK TAKING-TRYING NEW TECHNIQUES AND NEW IDEAS
3. SELF-MOTIVATION/PARTICIPATION/PERSEVERANCE
4. IMPROVEMENT: GROWTH AND DEVELOPMENT OF ART SKILLS (2D & 3D)
5. ABILITY TO TALK ABOUT ART INCLUDING ART VOCABULARY

STUDENTS WHO MAKE THE LEAST PROGRESS ARE USUALLY DEFICIENT IN TWO OR MORE OF THE INDICATORS.

PROJECT ARTS: STUDENT QUESTIONNAIRE FORM

Place a check mark next to all statements that are true for you:

____ When I make art, it's important that it looks good.
____ When I draw, I like to just make up stuff.
____ When I do anything, I want to be different than everybody else.
____ It doesn't matter if I copy someone's idea, I think it's O.K..
____ I like to try new things, even if I might not do very well at it.
____ I like to do only what I know how to do, and just do it better.
____ Sometimes I have more ideas than I can draw.
____ I always know just what I'm going to draw.
____ I like to make cartoons that no one has ever seen before.
____ I like to look at great artists' works.
____ I'd like to learn more about artist's lives.
____ Sometimes, I'd rather draw than go outside and play.

****

When do you do a lot of drawing?

____ during art classes.
____ when I'm supposed to be studying.
____ only when I have free time.
____ when I watch T.V..
____ during the summer, when I'm not in school.

****

If I had a choice, I'd like to:

____ try different ways of making art.
____ try to experiment with all kinds of paint and drawing things (like charcoal sticks, paper brushes, etc.).
____ make a movie-----, even if it took all year.
____ make a storybook with pictures only.
____ study artists' paintings and be able to tell who the artist is.
____ learn to paint different ways, like different artists.

****

Answer true or false:

____ If I could be in an art program, it would be O.K. if I had to write and read and sometimes not make art at all.

____ I would want to be in an art program only if I'm always drawing something.

____ I would want to be in an art program only if we just make art all the time.

****

Name three things you like to draw the most:

____

____

____

****

How old were you when you started to draw?

____

82

PROJECT ARTS: PARENT EVALUATION FORM

NAME OF STUDENT:______________________________

ADDRESS:______________________________

HOMEROOM TEACHER:____________________GRADE:_____AGE:_____

The Visual Arts Program **needs your helping** identifying students with special abilities in the arts. Please put a check in the column that best describes your child. All information you provide will be held in strictest confidence.

	Seldom	Occasionally	Frequently	Almost Always
Creates art work at home				
Wants to visit exhibitions, art museums, or craft shows				
Likes to share his/her art work				
Is asked by others to do art work				
Is interested in how things look in the home and community				
Uses spending money to buy art supplies or books				
Admires the art work of others				
Seeks help to improve his/her art work				

Additional Comments:______________________________

____

____

______________________________ _______________

Signature of parent/Guardian Date

************************ DO NOT WRITE BELOW THIS LINE **********************

Column Weight:	1	2	3	4
Column Total	_____	_____	_____	_____

Grand total __________

PROJECT ARTS: FACULTY NOMINATION FORM

As you read the characteristics listed below, list the names of those students who first come to mind.

1. Students who show interest in a particular art form.
2. Students who spend time pursuing an art form.
3. Students who demonstrate good fine motor or gross motor coordination.
4. Students who have good memory, unusual ability to store and use information.
5. Students who are willing to try new activities.
6. Students who follow through on work that initially excites them.
7. Students who are keen observers, are sensitive to their environment, see the unusual, and see what others may overlook.
8. Students who create unique responses to given stimuli.
9. Students who can express feelings in/through an art form.
10. Students who (can) elaborate and extend the ideas of others.

________________ ________________ ________________

________________ ________________ ________________

________________ ________________ ________________

________________ ________________ ________________

________________ ________________ ________________

Faculty Member______________________ Date____________

COMMENTS:

Please return to Art Teacher ASAP!!!

PROJECT ARTS: PEER NOMINATION FORM

WHAT DO YOU KNOW ABOUT YOUR CLASSMATES?

Please write down the name of the classmate whom you would choose for each item. It does not have to be someone in the class you are in now; it can be someone in one of your other classes. You can name a person more than once or you can name a different person for each item.

1. Twenty years from now, who do you think will be a famous
   a) actor
   b) artist
   c) dancer
   d) musician
2. Who likes to make-up plays?
3. Who always is willing to try something new?
4. Who has the most unusual ideas?
5. Who enjoys drawing pictures?
6. Who enjoys pretending or likes to act in a play?
7. Who enjoys dancing?

PROJECT ARTS: ARTS TEACHER NOMINATION FORM

Student ____________________ Grade _____ School _______ District ______

Code ____________________ Date ______________________________

Teacher/Rater ____________

Directions: Place a check in the appropriate column.

The Student:	Below Normal Expectations	Average Expectations	Above Normal Expectations	Not Observed
1. is enthusiastic about art processes and is eager to visually express ideas.				
2. creates original art works independently.				
3. invents new and unique ways to produce art works.				
4. is imaginative in selection of subject matter of art.				
5. visually interprets and communicates unique ideas, feelings, experiences and fantasies through art.				
6. is curious about the environment and art processes.				
7. is flexible in trying many art solutions.				
8. is sensitive to aesthetic elements.				
9. demonstrates the ability to critically evaluate art works.				
10. is persistent in attaining self-selected art goals.				
Add Column Total				
Multiply by Weight	0	1	2	0
Add Weighted Column Totals				
TOTAL				

PROJECT ARTS: FACULTY/ADMINISTRATOR NOMINATION FORM

As you read the characteristics listed below, list the names of those students who first come to mind. A student may be named more than once.

1. Students who show interest in a particular art form.
2. Students who spend time pursuing an art form.
3. Students who demonstrate good fine motor or gross motor coordination.
4. Students who have good memory, unusual ability to store and use information.
5. Students who are willing to try new activities.
6. Students who follow through on work that initially excites them.
7. Students who can express feelings in/through an art form.
8. Students who are keen observers, are sensitive to their environment, see the unusual, and see what others may overlook.
9. Students who create unique responses to given stimuli.
10. Students who (can) elaborate and extend the ideas of others.

VISUAL ARTS	DRAMA	MUSIC

Faculty/Administrator ____________________ Date ______________

COMMENTS:

PROJECT ARTS: PROJECT ARTS: TEACHER SURVEY FORM

Student's Name ________________ Grade ____ Teacher ________________

	Seldom	Occasionally	Frequently	Always
Arrives to class on time				
Attends class meetings				
Draws in sketchbook				
Brings sketchbook to class				
Is quiet and listens when asked				
Participates in class discussions				
Uses time well				
Puts effort into his/her artwork				
Is self-motivated, self-stimulated to make art				
Uses his/her own ideas to make original art				
Creates skillful, well organized compositions				
Use media effectively				
Works on art projects until they are finished				
Demonstrates desire to improve own art work				

Comments:

____

____

____

____

____

PROJECT ARTS: G/T RATING FORM

STUDENT ________________________ GRADE ________ SCHOOL __________________ DISTRICT ________________

CODE ________ DATE ______________

INITIAL SCREENING

TYPE NOMINATION(S)	Dance	Drama	Music	Visual Arts
Faculty/Administration	☐	☐	☐	☐
Parent	☐	☐	☐	☐
Student	☐	☐	☐	☐
Self	☐	☐	☐	☐

TOTAL NOMINATIONS ______________ ☐

Comments ____

____

Recommended for further screening in ______________ ☐

Not recommended for further screening at this time ______________ ☐

SPECIFIC SCREENING

	Score
Teacher Checklist	
Audition	

TOTAL SCORE ______________ ☐

Comments ____

____

____

____

Recommended for further screening ______________ ☐

Not recommended for further screening at this time ______________ ☐

Committee Chairman ______________________________

FINAL SCREENING

	Score
Final Audition	
Interview	

TOTAL SCORE ______________ ☐

Comments (Demonstrated Ability - specific, school, individual or community related)

____

____

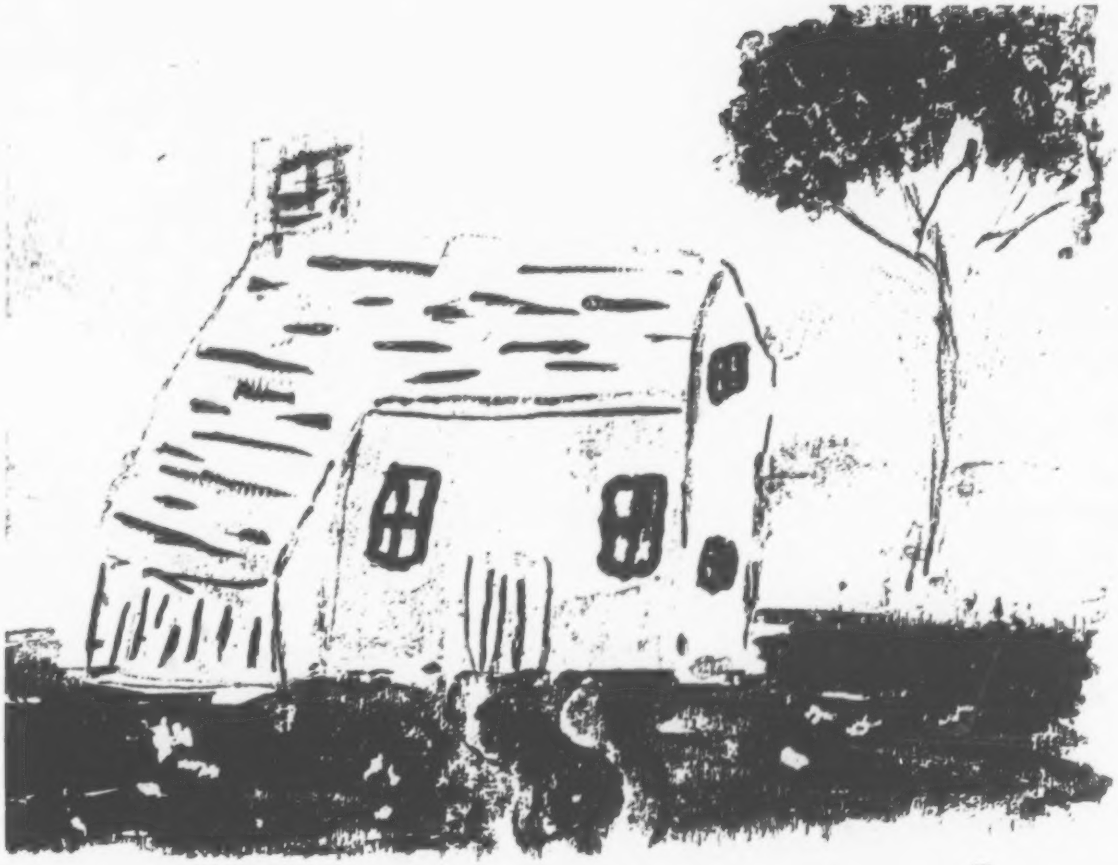
____

Recommended for program ______________ ☐

Not recommended for program at this time ______________ ☐

District Committee Chairman ______________________________

CURRICULUM



THERESA MARCHE

COORDINATOR PROJECT ARTS

COMMUNITY-BASED ART EDUCATION: CURRICULUM DEVELOPMENT

Focus on Rural Students and Community Involvement

Textbooks generally available to artistically talented, visual arts students, from rural backgrounds often are limited to references that describe advantages urban and suburban parents offer their children (i.e., Gallagher, 1985; Maker, 1986; Swassing, 1985). While students in rural schools have valuable local resources, distance from large population centers limits access to other resources, such as major art galleries, large museums and libraries, live theater, concert halls, or other facilities found in large urban areas (Spicker, Southern, & Davis, 1987; Nachtigal, 1992). As a result, rural students often lack opportunities of simple exposure to, and exploration of, the kinds of art resources and experiences that frequently are referenced in textbooks and standardized assessments used in schools (Clark & Zimmerman, in press).

Conversely, cultural opportunities that rural parents provide for their families often are not valued in schools or may conflict with local school agendas. Parents of students from rural and diverse backgrounds often place great value on their family heritages, cultural histories, and traditions. Schools, however, rarely incorporate these values when planning curricula or programs for students from different cultural and ethnic groups in rural areas (Melesky, 1985; Montgomery, 1989; Tonemah, 1990; Barkan & Bernal, 1991). The rich and unique cultural backgrounds often possessed by families living in rural communities should be taken into account when developing effective curriculum options and programming opportunities for artistically talented students (Clark & Zimerman, 1995).

A number of studies point to the need for community involvement in successful programs for rural students with high interest and abilities in the visual arts. Lally (1986) found that successful programs for high ability visual arts students in Alaskan rural communities made use of community mentors, interested teachers, and outside resources, such as fine arts camps, to help achieve equitable program diversity. Cleveland (1980) found that community volunteers in the mid-west, who served as adjunct teachers, could be used effectively as personnel and integrated into rural arts education programs for secondary, artistically talented students. Improved communication and cooperation between school and community, plus accelerated student progress in the arts, resulted from this involvement.

Research conducted in Israel examined involvement of local community members in educational programs for economically disadvantaged rural students with high-level interests and abilities in the arts and sciences who were not receiving services offered in urban and suburban schools (Amran, 1991).

Several procedures were found necessary for these programs to be successful and to secure the required local support and involvement:

(1) meeting with an official from each community to solicit and guarantee his or her prolonged support,
(2) holding a series of meetings with school principals, local teachers, parents, and other community members to create an understanding of the program's goals and activities, and
(3) employing local people as administrators and teachers because they understood their own communities' values and needs and were more successful in promoting positive educational outcomes than were outsiders.

These studies show that parents and community members should be involved actively in helping to develop visual arts programs that build upon cultural values, resources, and histories within their local communities. Local values and resources should be taken into consideration when planning and developing curricula for artistically talented students from rural backgrounds (Clark & Zimmerman, in press).

Theoretical Framework for Community-based Education

It has been pointed out that cultural resources available to students in urban and suburban settings generally are not available in most rural communities because of their small populations and lack of adequate funding (Clark & Zimmerman,1995; Spicker, Southern & Davis, 1987; Nachtigal, 1992). In addition, distance of most rural schools from major colleges and universities limits access to their facilities and programs for rural students, teachers, or administrators. Visual and performing arts programs in rural schools often have too few students to justify specialized grouping for high ability students as well as access to models, mentors, or other resources (Baldwin Separate School District, 1982; Bolster, 1990; Regional Laboratory for Educational Improvement of the Northeast and Islands, 1989). Arts teachers in rural schools, therefore, should be encouraged to share appropriate curriculum content and teaching strategies with one another, and use newer technological means to access resources available from teacher education institutions and commercial sources (Clark & Zimmerman, 1995)..

When Gilbert Clark and Enid Zimmerman, Co-directors of Project ARTS, were in the process of designing and implementing differentiated curricula in Project ARTS schools, they were guided by concern for meeting the needs of culturally different, artistically talented students. They also were influenced by Sleeter and Grant's (1987) broadly described four basic approaches to multicultural education: assimilation, human relations, single-group, and social action. In an *assimilation* approach, students from minority groups are absorbed into the mainstream culture. In a *human relations* approach, the focus is on helping students from various cultural backgrounds cooperate with one another and build strong self-concepts and/or self-esteem. Integration is the thrust of this approach, in which students from different backgrounds learn to appreciate each others' cultures. The *single group studies* approach is focused on experiences of a particular cultural group. Finally, a *social action* perspective promotes activities in which problems of racism, sexism, and other inequities are stressed as much as teaching cultural values. Contributions of a group's culture are studied by students with similar backgrounds or from culturally different backgrounds. The multicultural education approach is used to promote cultural pluralism, cultural diversity, and social equity for all students. Contributions from a variety of groups with diverse cultural values are integrated as important parts of multicultural education. Goals for this approach include celebration of diversity, emphasis on respect for a variety of life styles and human rights, and empowering all members of participating groups.

Clark and Zimmerman also were influenced by what Banks (1993) described in his four approaches and levels for integrating multicultural content into curricula. These levels are viewed as being gradual and cumulative, with the last being the most developed in respect to integrating multicultural content. In level one, the contributions approach, prototypic, cultural artifacts and traditional events are appended to a curriculum in recognition of historic figures, special contributions, and holidays. The additive approach, level two, focuses on adding multicultural content, themes, concepts, and perspectives to curricula without substantially changing their structures. At level three, the transformational approach, underlying basic structure are changed to fully integrate concepts, themes, issues, and problems from a multicultural perspective. At level four, the social action approach, the curricula support, involving students in decision making and taking social action to address issues and solve societal problems as they impact local communities, is implemented. Clark and Zimmerman utilized both Sleeter and Grant's (1987, 1988) and Bank's (1993) explanations about gradually developing multicultural programs from a culturally pluralistic point of view to help students from different racial and/or ethnic backgrounds retain their cultural heritages and adapt practices considered necessary to function in society as a whole (Zimmerman, 1992).

Three of Sleeter and Grant's multicultural approaches were appropriate to incorporate into Project ARTS. Clearly, the assimilation approach was not compatible with goals for supporting a pluralistic art education. The social action approach, that involves teaching about sensitive social issues and how students can effect change in their schools and communities, remains a goal for future curriculum development. With respect to Bank's approaches to integrating content into curricula, attaining his first three levels was one of the goals set for Project ARTS. Again, Bank's social action approach, level four, was deemed worthy of implementation at a future date (Clark & Zimmerman, 1995). It should be noted that not all levels were attained at all schools during the three years of Project ARTS.

Curriculum Writing and Implementation

Project ARTS was designed intentionally to avoid directive interventions into the climate and organization of any cooperating site or school. Teachers, school staffs, and local advisory committee members were encouraged to focus on their local school populations and communities when making recommendations about implementing Project ARTS in their schools. Guiding principles were to:

(1) be sensitive to local cultures and learner characteristics of specific groups of students at each site,

(2) use locally developed procedures and criteria,

(3) emphasize rigorous and disciplined study of the visual and performing arts through integrative, complex, and challenging learning experiences, and

(4) incorporate multiple criteria and diverse kinds of information.

In addition, locally developed curriculum programs were to be designed by teachers, with input from parents, community members, administrators, and consultants working at each Project ARTS school.

At each school, Project ARTS staffs built their art curricula around the theme of greater understanding of the local community. As aspects of that theme, emphases were placed on each community's unique peoples and their histories, local festivals and holiday celebrations, arts traditions, and other related subjects. Studying local arts and crafts, musical and oral traditions, skills of local artists and artisans, and other cultural aspects of their local communities is an obvious vehicle toward attainment of such goals with the potential to become a conduit for further study of arts in other cultures, both past and present.

Rural arts students from diverse cultures, such as those participating in Project ARTS, often possess traits, folkways, and learning styles that differ from those of the dominant culture (McFee & Degge, 1977; Blandy & Congdon, 1987). Celebration of important holidays and local customs through the arts is a common characteristic of many rural cultures (Dissanayake, 1988; Grigsby, 1986). The staff of Project ARTS emphasized a multi-ethnic approach to teaching students interested in the visual and performing arts by helping them understand and appreciate different categories of art objects (local crafts, folk arts, popular arts, women's arts, vernacular art, etc.), thereby helping them to appreciate their own cultural traditions, those of their families, and those of other cultures. As a result, the project's site directors encouraged teachers at each participating school to form parent and community-based advisory groups to help identify and bring local cultural resources into the Project ARTS art curricula.

In this way, Project ARTS programs meet Maker's (1982) recommendations to create qualitatively different and justifiable curricula and to "take into account what is different about the children" when creating programs for rural students with high abilities in the arts. Similarly, Joyce and Weil (1972) described a 'personal sources' teaching model oriented toward considering each student as an individual and featuring personal development and processes for organizing reality.

Teacher development workshops, conducted by Clark and Zimmerman, were provided at all sites throughout the course of the project. These workshops, initiated by the project directors during site visitations, were expanded upon by site directors as needed. Along with work on inclusion of local cultural resources, areas of concern included differentiating curricula for artistically talented students and non-studio approaches to art education.

Curriculum differentiation workshops stressed the need for modification of art programs to feature resources, materials, and opportunities not generally offered in the school. The ideas presented in these workshops, some based on Maker's (1982) curriculum models for educating gifted and talented students, included:

(1) Levels of content, process, product, and learning environment should be controlled to make each more advanced, sophisticated, and mature than is the case in general art curricula.

(2) Content modification should result in differing degrees of abstractness, complexity, variety, organization, and use of resource materials.

(3) There should be an emphasis on study of the methods of the art disciplines.

(4) Process modifications should result in higher levels of thinking, providing evidence of reasoning, and allowing greater open-endedness and freedom of choice than is found in regular art programs.

(5) These processes also involve increased group interactions, simulations, and learning through discovery, all proceeding at a faster and more varied pace than in regular art programs.

(6) Original art products, based on real problems and addressing real audiences, should be evaluated

and displayed in public arenas.

(7) Physical and psychological learning environments should be student-centered instead of teacher-centered, and stress independence and high mobility for students as they are engaged with a complex variety of ideas and resources.

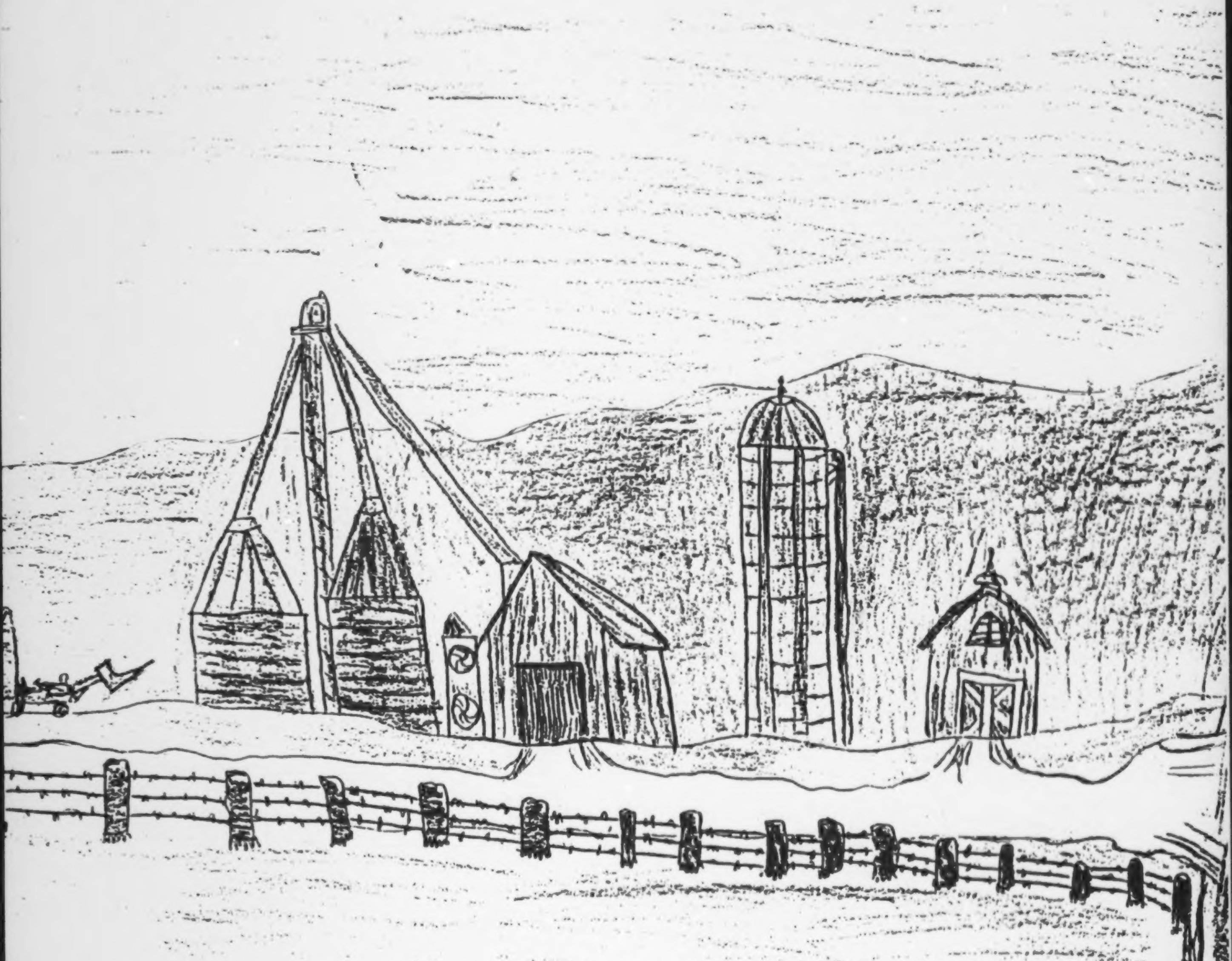
(8) Educational setting should be open and accepting as opposed to closed and judging.

Additional workshops presenting non-studio approaches to art education were needed at several sites, due to disparities in education and experience that teachers brought to Project ARTS. While most teachers were reasonably familiar with art production in the classroom, information about objectives, processes, and resources for doing art-related inquiry was often lacking. Workshops addressed these topics, and provided practice and examples for classroom application.

Variations in level and kind of in-service instruction provided for Project ARTS teachers revealed a sensitivity to variations in context, culture, and preexisting conditions across sites. Each of the three state sites initiated Project ARTS participation from a different starting point, and variety across state sites in individual strengths, problems, and solutions to problems persisted throughout the three-year course of the grant. New Mexico schools began with only a general arts program implemented by classroom teachers. While there were no specialist-taught art programs in place, all New Mexico site schools had gifted/talented programs for academic studies. In South Carolina, well-developed, specialist-taught, art and music programs were in operation; however, there was no provision for students gifted in the arts. On the other hand, Indiana schools came to Project ARTS with strong arts, music, and gifted programs already well-established and supported. In each case, existing school curricula and programs were based on state-wide guidelines, and largely ignored the unique historical and cultural backgrounds of the students who comprised the majority populations in these rural schools.

INDIANA

Two Indiana schools, Orleans Elementary and Stinesville Elementary, participated in Project ARTS. Located about sixty miles apart, in two different school districts, Indiana Project ARTS teachers chose to write separate arts curricula. These teachers were experienced art specialists, with additional training in arts for gifted students, and both had developed and implemented both arts and gifted arts curricula in their schools. Due to proximity of these schools to Indiana University, site staff



could easily visit each school on a regular basis. This resulted in fewer formal site meetings and more frequent, informal, building-level meetings than occurred in other state sites. Additionally, there was less need than elsewhere for instruction in arts curriculum writing. Instead, work centered on discovering ways to identify and include local arts, history, and culture in the curricula, as well as developing connections with other school subject areas. Teachers at each school chose their own curriculum formats and approaches.

Orleans Elementary School

At Orleans Elementary School, the art specialist also taught gifted programs in art, science, and social studies. In addition, she encouraged project participation by the music teacher and other grade level teachers. One fourth grade teacher in particular became deeply involved, assuming responsibility for video and computer technology aspects of the program.

Eight units based on art media and processes, as well as local culture, comprised the Orleans curriculum. Students explored and recorded their homes, community, and natural environment using still and video cameras. In *Photography: Through Hoosier Eyes,* students analyzed photo composition and learned darkroom techniques, while *Video Production: An Indiana Cultural Perspective* involved research, script writing, camera handling, and editing skills. Units such as *Indiana Landscape Painting: Story of the Land, Drawing: Hoosier Farming and Its Traditions,* and *Indiana Mural Painting: Walls Tell a Story,* while based on art media and processes, were linked to local history and traditions such as the Hoosier Group of landscape painters and the work of muralist Thomas Hart Benton. Other units, such as *Indiana: Land of Indians, Folkstories/Storytelling:Tell Me That Tale Again,* and *Indiana Culture: A Treasure Box Story* were based on student research into local history and culture.

Research for the folktales unit was carried into music classes, where it became the foundation for public performances at the local historical museum and meetings of various community organizations. Work in this curriculum was augmented by numerous local artists, craftspersons and family members. Unit outcomes included a photo scrapbook of students' families, homes, and pets; two finished videotapes, entitled *A Day At Orleans Elementary School,* and *Orange County, Indiana;* an illustrated recipe book, and an Indiana "treasure box," including artifacts, craft items, natural objects, and printed information. These were displayed throughout the community, shown at the Blomington, Indiana, Historical Museum, and shared with other schools in Project ARTS (see Appendix A).

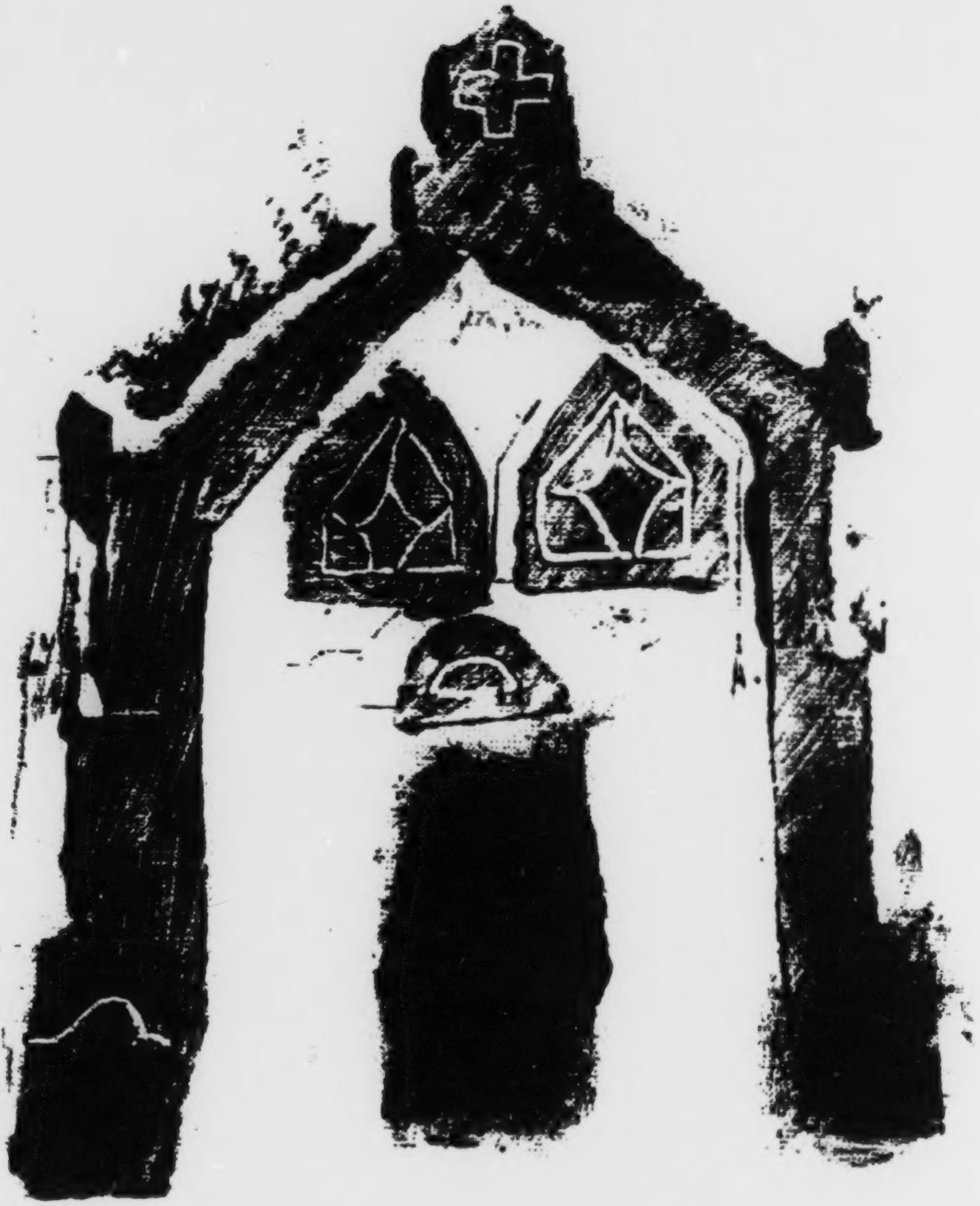
Stinesville Elementary School

Problems encountered in initiating Project ARTS activities at Stinesville Elementary School presented both challenges and opportunities. Initial dependence upon a single itinerant art teacher, in addition to scheduling difficulties, necessitated that curriculum development work was delayed until alternate arrangements could be made. Working with the district gifted coordinator, Project ARTS site staff assembled a second year team of teachers that included the art teacher, academic gifted teacher, and music specialist. This team began meeting with the district gifted coordinator in February, 1995, to elaborate a pilot program, based on a study of local architecture, initiated by the art teacher during fall term. Presentation of this pilot program was planned to coincide with completion of a new, large, addition to the school building, which was to be dedicated in May, 1995. Each teacher worked with students for approximately eight weeks, and by May 15, they were ready to present their program to the school and community.

Four units of study were included in the presentation. *Architecture in Art*, a survey of world architectural styles, *Architecture Reflected in Movement*, creative movement interpreting architectural forms; *History of Stinesville* , with particular emphasis on the history of several major buildings in the town; and *Folksongs and Dances*,, pioneer songs and dances analyzed for form with similarities to architectural elements. This program became the template upon which the 1995-96 Project ARTS curriculum was based. However, by the end of Project ARTS, the Stinesville team had expanded to include numerous other teachers, school staff, community members, and families. Student research played a central role throughout, and made extensive use of local historians, artists and long-time community members (see Appendix B).

NEW MEXICO

While the two participating New Mexico schools, Carroll Elementary and Santo Domingo Elementary, are located in the Bernalillo Public School District, the latter is a pueblo school administered through the district with oversight provided by the tribal council. Project ARTS curricula in both schools were developed and implemented by teachers in regular special education and gifted/talented programs who had moderate to minimal knowledge of art education. One notable exception was a teacher's aide and pueblo member with a background in fine arts and some college level courses in art. As a result of participation in Project ARTS, this teacher's aide began teaching art on a regular basis not only to Project ARTS students, but to all students of Santo Domingo Elementary School,



a most unusual circumstance in New Mexico where their are almost no art teacher-specialists at the elementary level.

New Mexico Project ARTS teachers periodically met as a group for workshops on basic art education and art curriculum writing conducted by consultants from New Mexico State University. Interested parents and various local artists often joined these meetings. Additionally, annual site visitations by the project directors provided further workshop opportunities for teachers. Each school team worked separately to develop unit themes and curriculum formats, and, as a result, the curricula developed in New Mexico for Project ARTS was individualized at both schools.

During the 1994-95 school year, three thematic curriculum units based on local history were developed and taught at Carroll Elementary School in Bernalillo, New Mexico. However, in 1995-96, the four teachers decided upon a team approach in which each teacher selected one unit, taking prime responsibility for developing and teaching it during one quarter of the year with support from the rest of the team. Each unit featured specific areas of integration with language arts, math, science, and social studies. The year-long curriculum was titled *An Historical and Cultural Journey of Our Community: A Walk Down Main Street.*

Differentiated Curriculum Units for Carroll Elementary

Teachers at Carroll Elementary School developed curriculum guidelines based on ideas first introduced by the Project ARTS co directors, during workshops and subsequent visits. These ideas were to build curricula based on the historical, social, and cultural histories of the local community.

Curriculum Goals for Carroll Elementary

The goal of the Carroll Elementary curriculum was to develop a sense of their community's history and its ties to the Spanish culture in the chidren. A wide variety of artists and artisans who live and work in Bernalillo came to share their artistry with the students, thus enriching the school's programs. Links between the school and the community were very strong and the curriculum reflected this partnership.

A Historical and Cultural Journey of Our Community: A Walk Down Main Street

The starting point of the art curriculum was Our Lady of Sorrows Catholic Church, the community's most important gathering place. Restoration of the old church was a community endeavor that included exterior reconstruction and a new interior fresco painted by muralists from Santa Fe.

Fresco technique involves painting on "fresh" or wet plaster. Production of the church fresco was the highlight of the entire restoration project. Students were able to walk to the church daily to observe, video tape, and photograph the entire creation of the fresco. They also researched the the historical significance of Santos, paintings of saints on wood, found in the church. They constructed their own interpretations of Santos that were displayed publicly.

Integration with math and science: Students did historical research and interviewed artisans to discover how the church was built, what tools were used, what types of transportation were used to move materials, and where the materials came from.

Integration with history:: Students created a time line showing the stages of Main Street as it was developed and built. Students interviewed community members who lived during the various stages of Bernalillo's development or whose families might have been among the founding families in the community. Further research examined the genealogies of families and the community, and how the city and its streets were planned and developed.

Integration with architecture:: Students were engaged in multi-faceted research on both local and world architecture, noting how styles changed over the years. Comparisons were made between how buildings were structured and the anatomy of the human body. Drawing skills were developed using freehand and mechanical tools. Areas investigated by students include:
(1) the influence of these styles, materials, and customs upon buildings in Bernalillo,
(2) how buildings were decorated, and
(3) how building materials changed with the passage of time (adobe bricks, terrones, stucco-covered adobe, and stone buildings).

Folk Histories and Living Histories: Oral histories of grandparents and elders in the community were video and audio taped. Interview questions included such topics such as (1) games, play, and free time; 2) entertainment, (3) chores, (4) transportation, (5) school, (6) family responsibilities, (7) favorite foods and their preparation, (7) character of the community at that time, and (8) jobs and employment. Students contacted a newspaper reporter for information about conducting interviews. Interviewing skills included note taking techniques, making the respondent comfortable, and formulating questions. Students learned to use the video camera, tripod, and tape recorder with a microphone.

Illustration and Book Making: Students made illustrations of some of the more memorable scenes from stories they collected. In these illustrations, students interpreted oral histories they had heard on tape recordings. These drawings were then combined with transcriptions of the oral histories into hand-made books for the "Journey Down Main Street" exhibit.

Printmaking in New Mexico: Printmaking is a large industry in New Mexico. Students explored how prints are made, how images are enlarged or reduced in size, as well as mass production of prints. Emphasis was on three types of printmaking: rubbings, linoleum block printing, and silk screen printing. Students learned basic information about the history of printmaking and were exposed to different types of prints in order to be able to recognize different printing techniques. The curator of a famous lithography printmaking studio, The Tamarind Institute, in Albuquerque, instructed students about how to make lithographs. A field trip was taken to the Tamarind Institute so that students could watch and participate in the making of their own prints. Two other local printmakers also conducted workshops about linoleum block printing and silk screening for Project ARTS students. Students visited the studio of one of the printmakers to see how silk screen prints were made.

Mapmaking: A major unit was used to teach mapmaking, with integration into several other, required school subjects.

Integration with language arts. Areas covered in this unit included how to read a map and how to use the legend key, and proper abbreviation of words and correct spelling of map terminology. Students investigated the community and interviewed people in the city planning department to learn about street names and landmarks.

Integrated with mathematics Areas covered in this unit included measurement, scale, and proportion, city design and planning, and sequencing. Each of these areas were studied to determine how they impacted local maps.

Integration with drafting. Students learned to read blueprints and and drew simple blueprints of their homes and bedrooms. They also learned to read grid designs used in city planning.

Integration with science. Areas addressed in this unit included polar directions, compass reading, topography, and elevation. Students drew topological maps citing various local elevations and scavenger hunts were conducted using compass readings to help students become familiar with directions.

At the end of the second year, a celebration of the students' "Journey Down Main Street" unfolded as an art exhibition and reception. Students invited everyone who had helped with the project, including people interviewed, artists, parents, and community members. All the art work created was displayed. Copies of hand-made books and video tapes were available for sale.

In the third year of Project ARTS, a local artist who had been working with the project since it began, directed a project in which students created a mural for Carroll Elementary School that depicted an historical time-line of the local region. The special education teacher took the Project ARTS students on numerous field to the Coronade Museum (a local, history museum) and the Petroglyph National Monument (a relatively new, national site). From these trips, students obtained further understanding of the history and background of the local area, as well as that of the southwest in general.

Differentiated Curriculum Units for Santo Domingo Elementary

A number of visits by Project Codirectors, Project Coordinator, and local Project director helped this site develop many of its Project ARTS curricula and evaluations.

Art is Vital to Santo Domingo Pueblo

Art is a vital and valuable part of survival for people in the conservative pueblo of Santo Domingo. Traditional art forms include beadwork, jewelry, and the pueblo's famed shell inlay work. The traditional Santo Domingo pottery style, passed down through generations, is widely recognized and valued. While few potters remain today, there is a growing movement to revive this art form.

Non-traditional art forms, such as painting and drawing, are subject to some limitations concerning the use of symbols, especially of religious ceremonial subjects, dancers, and singers, which are very sacred to the people. Because of this deep feeling of respect, they are not suitable subjects for paintings or drawings produced in the pueblo's school art classes. However, landscapes, still life, houses, animals, and people are acceptable and popular as subjects for student art work.

Curriculum Goals for Santo Domingo

Santo Domingo teachers framed their curriculum around a series of four media and process-based units. Local pueblo life, local history and arts traditions were integrated into all unit lessons. Most lessons featured instruction in Keres, the native language of the pueblo. Inspiration for art produced in units about *Lines, Shapes, Pattern in Design,* and *Stimulating Creative Thinking* was drawn from traditional motifs. Work on *Exploring Architecture and Three-Dimensional Space* began with study of adobe construction in the pueblo. An appendix included suggestions for further extensions of each lesson, as well as visual examples for the teachers. Local artists and artisans came into the students' classrooms to demonstarate and present their own art work. Parent groups were active in consultation during curriculum development and program advocacy during curriculum implementation (see Appendix C). This curriculum was designed to address the current needs of students involved in Project ARTS . Teachers at Santo Domingo organized their program around several broad, flexible goals which evolve as the focus and direction of the curriculum change over time. These goals were to:

(1) Emphasize the value of differences in artwork,

(2) Develop and use vocabulary that includes words such as appreciate, enjoy, beauty, aesthetic,

(3) Indicate that some types of artwork take more time and patience to complete than others,

(4) Allow students time to experiment with materials and techniques, and to re-do work they wish to improve upon,

(5) Teach that there are no mistakes in art, only opportunities to learn, and

(6) Stress that the process of creating art is often more important than the final product.

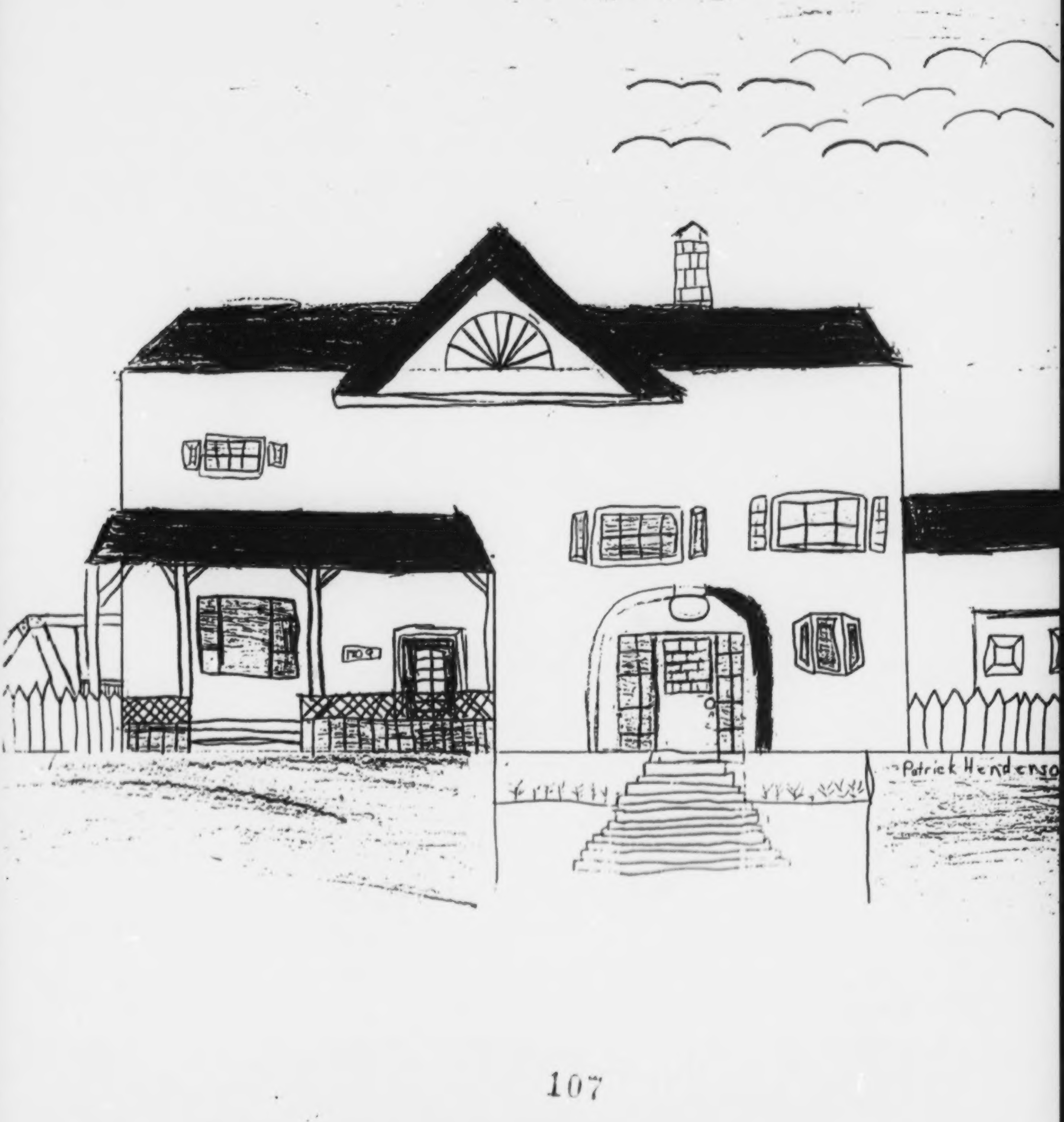
The Project ARTS gifted and talented teacher at Santo Domingo School wrote in her journal:

> As we have developed activities and presented them to our students, we have experienced a special joy that links us together. Our children, through their work with our art instructor, have been able to use their native language, along with English, to express their ideas and interests in art and have been encouraged to produce art that emphasizes their cultural environment.

The Project ARTS curriculum was adapted and used in classroom situations, as well as with small groups. Activities also were easily adapted by the art teacher for use in lower or upper elementary grades. Other teachers in the school were encouraged to feel comfortable using art activities in their daily studies and to integrate art with other school subjects.

SOUTH CAROLINA

While Project ARTS teachers in all three South Carolina schools were certified art specialists, they lacked background experiences in gifted education. However, as the curriculum development process continued, the need arose for updating teachers' basic art education skills, particularly those relating to 'looking at and talking about art.' Because the three schools were part of the Beaufort Area School District and enjoyed similar arrangements for art instruction, art teachers chose to work as a team to write a single, common curriculum based directly on Gullah Life and Culture. They met on a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Patrick Henderso

regular basis with the site director, a consultant/evaluator from the University of South Carolina, and the district arts coordinator, receiving in-service instruction about gifted arts education and curriculum writing. Staff from the Penn Center, a local community center and archive related to the Gullah heritage on St. Helena Island, also served as consultants, providing materials for background research and locating and soliciting cooperation of local artists. This was the first time the local elementary schools had worked directly with the staff at the Penn Center. Field trips to artists' studios, local historic and cultural sites, and visits by artists to the schools comprised a large segment of the art curriculum. A number of these artists were family relations of Project ARTS students.

As was the case in New Mexico, each art teacher chose a number of units and took responsibility for research, development, and writing. A tentative curriculum document was produced before implementation, tested in art classrooms, and further developed during the year. Then, it was rewritten in final form at the end of the year. All of the schools in South Carolina were located in Beaufort County, a location rich the culture of the Gullah people who were brought over as slaves from Sierra Leone. Their culture has survived because of relative isolation of the sea islands, off the coast of the mainland. Most of the African Americans in Beaufort and the surrounding areas are of Gullah descent.

The theme Culture, therefore, was used to unify the arts curriculum in South Carolina. One unit, on *Storytelling,,* was written in a very traditional format with specific unit goals, objectives, procedures, and visual resources. Students were made aware of the importance of storytelling in other cultures, and studied the major and popular role of storytelling in the Gullah culture. They listened to stories told by local storytellers (who are called 'liars'), and wrote, illustrated, and videotaped their own stories. The rest of the South Carolina curriculum, including units on *Family Structure and Rituals, Work and Leisure,* and *Celebrations,* resembles a resource book with background information, resource lists, and art activity suggestions. Study of work and leisure involved students in making games and toys, growing indigo plants to use in creating dyes, and learning to make 'sweet grass baskets' that are indigenous to past and contemporary Gullah culture. While studying such Gullah celebrations as rites of passage, marriage, family reunions, death, and local heritage days, students created story quilts, designed t-shirts, and made masks based on interpretations of these celebrations (see Appendix D). Students took many field trips to local historical sites, art galleries, local performances, and artists' studios. A number of local artists participated in Project ARTS activities, both at the school and in community contexts. Students displayed their art work at the Gullah Heritage Days festival, at the Penn Center, and at the Seedlings Gallery, in Charleston, South Carolina. A final exhibit was held at the Bernalillo district office and then transported to the waterfront as part of the Beaufort Gullah Festival. Many performances, featuring Project ARTS students, also took place along with these art exhibits.

CURRICULUM OUTCOMES AT ALL SITES

During the 1995-96 school year, differentiated curricula were extended to include music and dance, and curricula developed at each site were exchanged with teachers at all Project ARTS schools. Packaged sets of artifacts and print materials, identified at each site as appropriate curriculum resources, were assembled and sent to students and teachers at the other sites. In addition, recipe books designed and collected by students, student-made video tapes, and student-to-student correspondence were exchanged between all Project ARTS schools.

In most site schools, locally developed curricula were taught during the 1994-95 school year, and completed during the fall semester, 1995. Shared curricula from others state sites were presented during the spring of 1996, the final semester of Project ARTS. While some teachers chose to present entire units as written, others integrated elements of the shared curricula with lessons on local culture. In this way, the arts of other cultures were included, compared, and contrasted with local arts traditions. In several site schools, use of Project ARTS curricula was extended to classrooms beyond those in the project itself. While Broadriver Elementary School, in Beaufort, South Carolina, was not an official site school, the art teacher there utilized project identification measures and curricula. She also joined the site staff in successfully encouraging the local school board to expand Project ARTS programs to all other district elementary schools, starting in September, 1996.

Programs in all site schools featured exhibitions and performances of student work in a variety of public arenas. New Mexico schools utilized September art shows, at the Running Buffalo Gallery, a local commercial art gallery, not only for highlighting student achievement, but also as part of the student identification process. Other art shows were mounted in the Bernalillo town hall and public library. Through Project ARTS, a working relationship was forged for the first time between Beaufort county schools and the historic Penn Center, dedicated to preserving Gullah culture in the South Carolina sea islands. Students displayed art work and performed songs, dances, and drumming during the Penn Center's annual Gullah Heritage Days festival, which attracts visitors from throughout the country. Spring art shows at the Penn Center have become a new tradition for Beaufort area schools. Similarly, Indiana schools working through Project ARTS forged new relationships with the Monroe County Historical Museum, resulting in a three-month exhibit of student work and a public performance of music, drama, and dance created by students to tell of local history and folklore. This was so well received that repeat performances were solicited for school and community meetings and for Stinesville's Quarry Days Festival on the fourth of July. Routine exchanges of museum artifacts now fill display cases in the schools and are available for all teachers to use with their classes.

While all site schools, students, and teachers have experienced the benefits of these new relationships with local institutions, their communities have profited as well. Parents and community members have seen their history and culture validated, and have been encouraged by the excitement and interest shown by students.

Perhaps the most striking example occurred in Stinesville, Indiana, where economic difficulties and school consolidation threatened the town's very existence in recent years. Once a hub of southern Indiana's limestone industry, Stinesville's schools took for themselves the name "Quarry Lads and Lassies." In recent years, students at the one remaining elementary school, to the dismay of community elders and parents, attempted to have the name changed, favoring more modern titles, such as "Cowboys," or "Lions." However, when Project ARTS staff focused their community-based curriculum on the question of whether there is cause for pride in being ,quarry lads and lassies,' the results were dramatic. After extensive historical research, students wrote and produced a dramatized history of the town, complete with music and dance, and stood proudly to proclaim themselves the new "Quarry Lads and Lassies of Stinesville," much to the joy of community elders, concerned citizens, and parents.

As curriculum writing and implementation progressed, numerous people came forward in all sites to offer their assistance, knowledge, and skills. These included local historians, artists, and craftspersons, both amateur and professional, parents and family members, as well as interested community members. Through exhibits and performances, students were able to extend their newfound awareness and appreciation of local history and culture to many in the community who were previously unconcerned.

Students have been encouraged to learn about and value art in their own cultures as a bridge to understanding art created in a variety of contexts, from Western and non-Western cultures, past and present. Several forms of communication facilitated this bridging of cultures within the project. An exchange of student-produced videotapes from each state or school site provided an avenue for understanding the history and culture of each community. This experience was often fascinating, yet sometimes disturbing for students. One student in South Carolina expressed her opinion that the video from Indiana was "scary" because all the children were white. This led to a valuable discussion about the similarities between students in the two site schools. Three-way video-teleconferencing among New Mexico, South Carolina, and Indiana Project ARTS staff and teachers helped establish a sense of community among the state sites. Once teachers and staff mastered the video-conferencing process, selected groups of students were invited to participate. Indiana students had the distinction of being the first children to use new studio facilities at Indiana University's Wright School of Education. Expecting to find each other strange and different, Project ARTS students from rural Indiana and Santo Domingo Pueblo were pleased to discover instead that they shared interests, such as basketball and playing in the snow.

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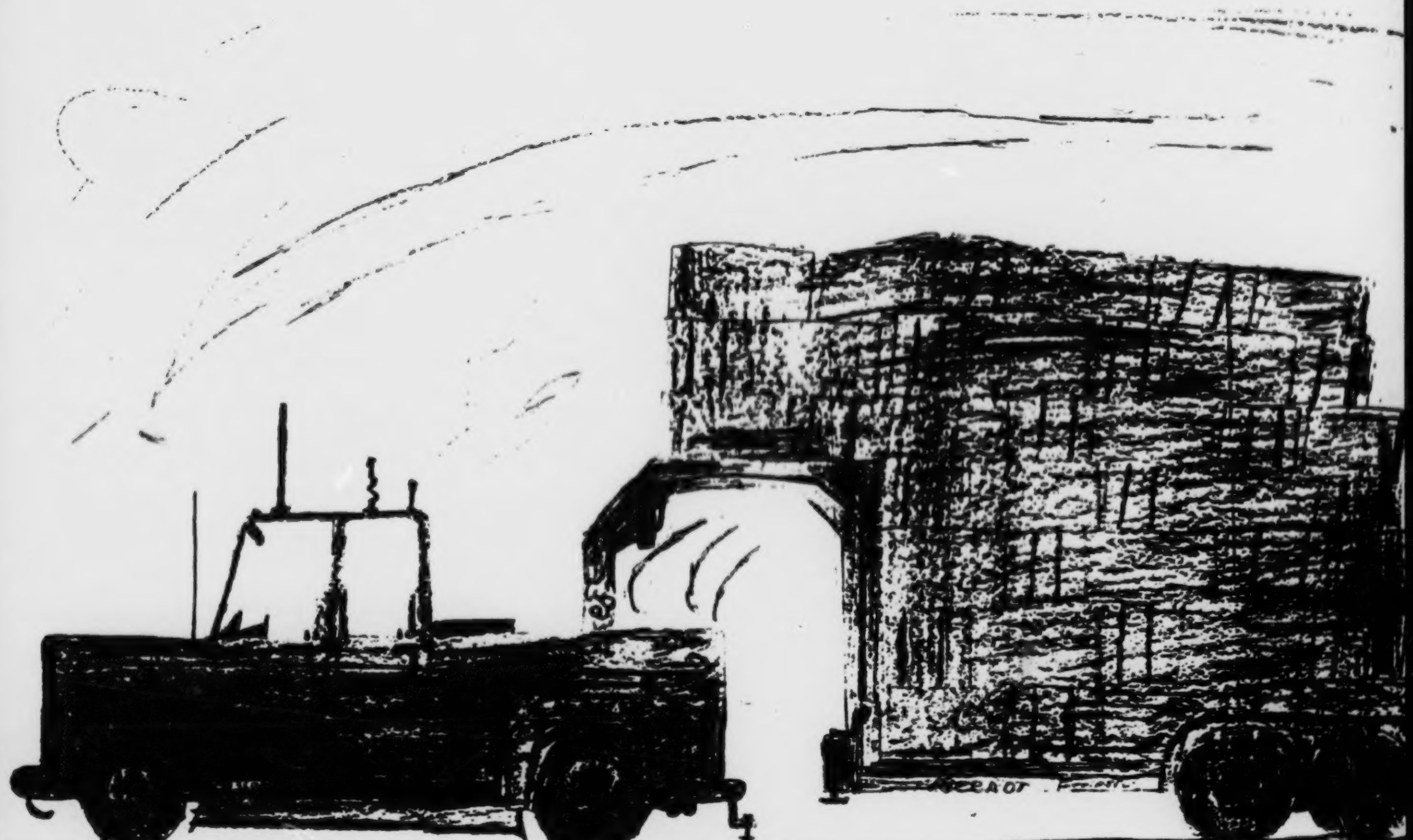
APPENDIX A
PROJECT ARTS

CURRICULUM UNIT EXAMPLES

ORLEANS ELEMENTARY SCHOOL

INDIANA



Orleans Differentiated Curriculum

* Photography

"Exploring our Surroundings and Discovering Composition"

Differentiated Learner Objectives

4th, 5th, and 6th Grade Students in G/T Photography will:

1. analyze both good and bad photographs to determine what characteristics or activities produce good photographs. A list of do's and don'ts, and good ideas will be formulated.
2. read about photography from books, magazines, pamphlets, etc. and learn to use a camera and take good photographs. A notebook about photography will be produced by each student.
3. use hands on instruction to learn how to use a 35mm camera to take photographs. Students will take 24 photographs on a variety of subjects provided by the instructor with both black and white and color film.
4. choose one photograph to write an accompanying short article for submission to the local newspaper.
5. choose one photograph for incorporation into a collage page for the annual yearbook and one for a bulletin board display.
6. attend a hands-on workshop on black and white negative developing.
7. attend a hands-on workshop on black and white photo developing.
8. Compile a scrapbook of photos showing themselves and our culture.

* Photography

Differentiated Learner Evaluation

1. The lists of do's, don'ts, and good ideas will be evaluated by the G/T photography instructor and a master list will be tabulated and distributed to each student for their notebooks.

2. Student notebooks will be reviewed by the G/T photography instructor for correctness and completeness. Comments will be written to each student by instructor.

3. Student photographs will be reviewed by the photography group and their instructor. Students and instructor will provide constructive criticism for each photo.

4. Student photos and accompanying news releases will be submitted and grammatically corrected by the 6th grade English instructor and newspaper liaison. Appropriate photos and articles will be published in the local newspaper.

5. The photo collage pages will be reviewed by the yearbook sponsor for incorporation into the school annual and photo bulletin board will be seen by the whole school.

6. The developed back and white film negatives will be examined by the photo workshop coordinator for proper developing.

7. The developed black and white film will be used to develop black and white photographs. These photographs will be examined for proper development by the workshop coordinator. Photographs will be used for Indiana University Project ARTS publications and newspaper releases.

8. The photo scrapbook will be reviewed by Project ARTS personnel and copies sent to other project sites.

Orleans Differentiated Curriculum

Indiana Culture - A Treasure Box Story

Differentiated Learner Objectives

Fourth, Fifth, and Sixth Grade G/T students in the "Indiana Culture" class will:

1. research and discuss Indiana history and cultures to discover what makes southern Indiana different from other areas.
2. brainstorm and list items that are indicative of Indiana history and culture.
3. examine a "Santa Fe Adventure" box commercially produced about New Mexico.
4. gather and/or make items to put into the Indiana treasure box.
5. gather recipes for a recipe booklet.
6. design a box to contain and display items that tell about Hoosier culture.
7. display their "Hoosier Treasure Box" in the school and community.
8. send a treasure box to another area of the state or country for exchange and/or display.

Process:

A group of six to seven students will brainstorm ideas about what makes Indiana unique. We will talk about other parts of the country students may have visited and contrast these areas with Indiana The discussion will include both natural resources such as trees, rocks, and plants, and human/cultural landscapes. In a sketchbook/journal, students will list items found or grown in Indiana.

Next, students will talk about art or craft items produced locally and how we might produce such items in class. This discussion will also be recorded/drawn in students' sketchbooks/journals.

Students will discuss favorite foods prepared at home, and determine if any are unique to the local area, or to Indiana. Students will gather recipes from family, friends, or community members to include in an illustrated recipe booklet.

Each student will be assigned a natural item to collect and will also suggest one craft item to make in class. Students will decide which natural items to include and assemble a list of materials needed to produce selected craft items. We will discuss other resources such as postcards, travel brochures, and maps to locate for our treasure box. Students may be assigned to call or write for these resources or may gather them from local tourist agencies or attractions.

After all items are gathered or made we will select a container to house our collection. Possibilities include: a student-constructed cardboard box, a found or recycled container, or a purchased item such as a trunk or storage box. In any case, the container will be modified and decorated.

Our "Hoosier Treasure Box" will be displayed in our school library. A comment/suggestion sheet will be available for students, teachers, and staff to use in offering their opinions. Completed forms will be reviewed by our group and necessary/desired changes will be made to the treasure box.

We will keep one box for school use and assemble another for display at the Indiana University School of Education through Project ARTS. We will provide comment/suggestion sheets for viewers and Project Arts staff to offer feedback which will be used in preparing the final version of our treasure box. Copies of our box will be produced and distributed to Project ARTS sites in New Mexico and South Carolina, and the Monroe County Historical Museum, Bloomington.

Differentiated Learner Evaluation

1. The instructor will question students about places they have visited in Indiana and other states to pinpoint similarities and differences.
2. The instructor and students will review our "Indiana" lists before exchanging them with classmates for comments and suggestions.
3. The instructor will note students reactions to the "New Mexico" box and their ideas about how they could incorporate similar or different ideas into an "Indiana" box.
4. The instructor will oversee students while they work together to gather and produce items for their treasure boxes.
5. Students will present their "Hoosier Treasure Box" to fellow students and teachers in our school and solicit comments for improvement.
6. The instructor and students will display the "Hoosier Treasure Box" in the school and community along with comment/suggestion sheets for viewers.
7. The instructor and students will send treasure boxes to other states/countries along with comment/suggestion sheets to fill out and return.

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ORLEANS DIFFERENTIATED CURRICULUM: DRAWING

"EXPLORATION AND DISCOVERY OF OUR SURROUNDING WORLD"

4th, 5th, and 6th Grade Students in G/T Drawing will:

1. study basic drawing techniques to draw shapes and forms. Sketches of shapes and forms will be used to draw a still life.

2. study human proportions in drawing faces and bodies. Students will sketch other students in different poses.

3. observe and sketch plants and tree forms. Shading and color will be incorporated into these drawings.

4. use 3-D forms to build sketches of vehicles. Drawings from observations of actual vehicles will be produced.

5. sketch buildings in our surrounding community from viewing and photographs. A calendar featuring these drawings will be produced for the following school year.

6. formulate a notebook/sketch journal to add to during the summer.

7. choose one drawing to finish in a final form and mat for display.

Differentiated Learner Evaluation

1. Student sketches of shapes and basic forms will be kept in a sketchbook. The G/T drawing instructor will review the sketches and comment on correct or incorrect techniques.

2. Student sketches of other students will be kept in a sketchbook. Students and instructor will offer constructive criticism pointing out one good thing and one thing that could be improved in their opinion on each sketch.

3. Student sketches of plants and trees will be kept in sketchbooks for further reference. Notes will be written about each sketch by instructor.

4. Vehicle sketches will be shown to vehicle owners to see if they recognize their vehicles and offer any suggestions.

5. Student sketches of buildings will be reviewed by peers and the G/T drawing instructor with suggestions for improvement given by all. A calendar of sketches will be produced and distributed by the school system.

6. A finished drawing of each student's choice will be displayed at the school and public library. Students and instructor will offer comments and suggestions.

7. One matted item from each student will be kept for public display at a later date.

Orleans Differentiated Curriculum

* Filmmaking

"Exploration of our Community and School"

Differentiated Learner Objectives

4th, 5th, and 6th Grade Students in Filmmaking will:

1. study filming techniques and what makes interesting films or videos.
2. read and study camcorder instructions along with hands-on instruction learning the correct usage of a video camcorder.
3. research our community and our school to find ideas for a community video to be shown to other communities. Scripts and ideas will be written for possible filming segments.
4. film segments of our community including seasonal and cultural components for a future film product.
5. review film segments for editing, removal, or reshooting. A final product will be edited for review and approval.

Differentiated Learner Evaluation

1. Student films will be reviewed by fellow students and the G/T film instructor to examine techniques and possible improvements.
2. Students using the camcorder will demonstrate a knowledge of correct usage to the instructor and to peers.
3. Scripts and filming sequences will be edited by peer students and the G/T film instructors.
4. Film segments will be reviewed for completeness by peer and G/T film instructors. Additional filming sequences will be suggested.
5. The final film product will be reviewed by filming students and G/T filming instructors. Outside opinions will be solicited from other students, teachers, and staff. Project ARTS coordinators and staff from Indiana University will also be asked to review and evaluate film products.

Orleans Differentiated Curriculum

* Architecture

Differentiated Learner Objectives

"Exploration of Foreign Architectural Forms and Discovery of Our Past and Present Architecture"

4th, 5th, and 6th Grade Students in G/T Architecture will:

1. explore architecture through the book I Know That Building. Architecture in this book is presented in written form and through hands-on activity.

2. explore famous and everyday architecture of other lands through library exploration and research. They will choose one country's architecture to write about and illustrate in a research paper.

3. explore the architecture of churches, buildings, and homes in our community through field trip and photographic record.

4. choose a home or building in our community to copy as a 3-D model in paper, clay, cardboard, etc. and make a second model showing how they would change, improve, or renovate the building or it's grounds.

Differentiated Learner Evaluation

1. The architectural activities in the book, "I Know That Building" will be supervised and evaluated by the G/T architecture instructor for correctness and completeness. Selected 3-D projects and written pages will be displayed at school for students, parents, and teachers to view.

2. The research papers on one countries' architecture will be reviewed by the G/T architecture instructor for correctness and completeness.

3. The field trip and photographs of architecture of our community will be reviewed by our G/T architecture students and instructor for relevancy to our unit of study.

4. The 3-D models will be displayed at our schools and in the community. Comment sheets on the models will be available to allow viewers to evaluate and comment on our designs.

Orleans Differentiated Curriculum

Science

Differentiated Learner Objectives

"Exploring our Environment and Discovering Plants"

4th, 5th, and 6th Grade G/T Science Students will:

1. learn about plants through lecture and readings.
2. keep a notebook/journal of findings, notes, and sketches.
3. plant seeds such as corn, marigolds, etc. to examine what types of environments are best for each type of seed germination.
4. examine prickly pear cactus plants, sketching the pears, and counting and measuring the plants in the spring and again in the fall.
5. take a small cactus plant home during the summer to care for and bring back in the fall to record observations of growth.
6. prepare a group display for the science fair.

Differentiated Learner Evaluation

G/T Science Instructor will:

1. ask students questions to see if they have comprehended their lessons about seeds.
2. review student notebook/journals to check their information.
3. instructor and students will observe seed germination to see what type of environment and procedures produce the best results.

G/T Science Students will:

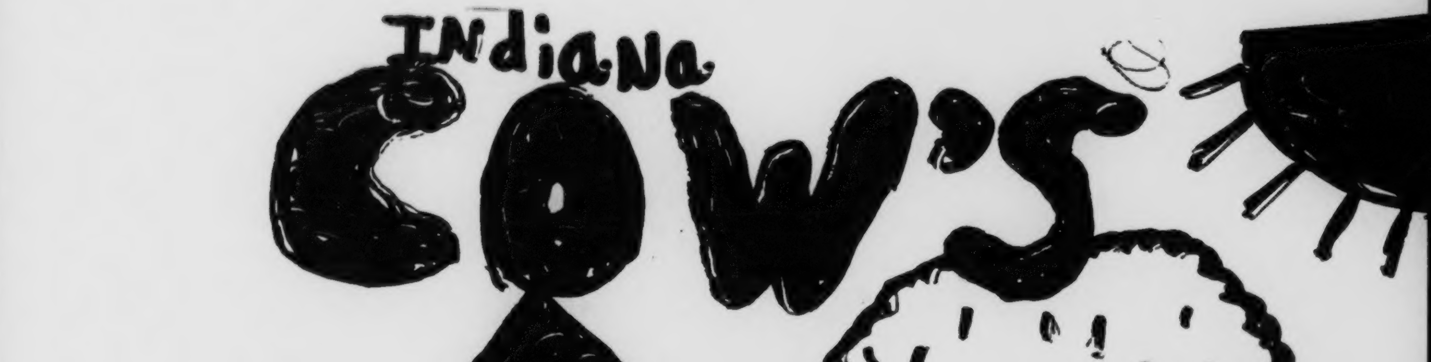
4. exchange prickly pear sketches and give each other suggestions for further notations.
5. instructor and students will examine other student's cactus and notes to determine growth and care.
6. G/T science fair project will be evaluated by the science fair coordinator according to science fair criteria.

APPENDIX B
PROJECT ARTS

CURRICULUM UNIT EXAMPLES

STINESVILLE ELEMENTARY SCHOOL

INDIANA


Indiana
COW'S

Stinesville Elementary: Local History Unit, 1994-1995

Goals:

- To give students knowledge, appreciation, and sense of pride in their heritage
- To relate learning from other school subject areas to students' own lived experiences
- To gain further experience and skills in working collaboratively

Objectives:

Project ARTS students' studying Stinesville local history will:

1. search for and examine a variety of historical resources to identify major themes in the history of Stinesville school and town.
2. interview family members, townspeople, and school staff for additional information.
3. select a theme for detailed investigation, either singly or with a partner.
4. create a performance/presentation that will both entertain and instruct others about the selected theme.
5. blend the individual presentations into a single, coherent program.
6. create props, settings, costumes, and other materials as needed to support the presentation.
7. present the final program for all students, faculty, staff, and guests during Awesome Architecture Day.

Process:

Students and teacher discussed the topic for this year's "passion project," Stinesville town and school history. Students expressed concern that they are called "Quarry Lads and Lassies" whenever they compete in team events. Teacher then challenged students to discover why the title was chosen and see if it might be a source of pride instead of embarrassment.

The process began with a visit from Ron and Mary Jane Baldwin, community members who have long researched the town's history. Also present were Paul and Ruby Taylor, the town's oldest living residents. After a slide presentation by the Baldwins, students joined the two couples in a combination question/answer session and conversation. The afternoon ended with a walk to the Ashball cemetery located in the woods behind the school. There they searched for familiar names, names of families, and important town figures, as well as dates of birth and death.

During the next class meeting, students brainstormed key words, phrases, names, and dates from previous activities. This list was then narrowed down through grouping or elimination to about six items that served as research topics. The list included:

- Early settlement/Eusebius Stine
- Limestone quarrying
- Kike Taylor
- Stinesville Mercantile
- Stinesville High School/school fire/Anna Stahler

Each student or group of students chose a topic and began searching for information. Encyclopedias soon proved of limited use and students were forced to hunt for alternative sources that included family members, old yearbooks, and local library collections of historical documents. The school cook and librarian, long-time town residents, provided much information, including a copy of the 1958 Stinesville Centennial Commemorative Booklet and the words and melody to the old high school fight song. One group wrote to the Indiana Limestone Institute and received several booklets about the present and past quarrying industry. Another student collected oral histories from family members about Kike Taylor, quarry worker, town storyteller, and her great grandfather. Still another student, daughter of the present-day owners of Summit's Grocery located in the Stinesville Mercantile building, collected photos and artifacts of that building's history.

Once the individual topics were chosen and researched, students began planning their presentations, using the evaluation outline (see below) as a guide. Props, costumes, sets, charts, and graphs to support the presentation were assembled. Students had to choose a perspective from which to tell their stories. For instance, a group of boys chose to tell about limestone quarrying from the quarry worker's point of view. All presentations had to be memorized, and students planned their movements or gestures at each step of the program. In order to blend the separate performances into a single program, transitional material had to be developed. For instance, after one girl finished telling about quarryman Kike Taylor, taking the part of his wife, her great-grandmother, the next section about limestone quarrying was introduced with, "Do you think a woman can tell you about Hoadley Quarry? Let us tell you about it. We are the workers."

Students, getting into the spirit of the project, elected to create "special effects" by locating theme music, "Turn, Turn, Turn," a dry-ice machine, and the chemical components to simulate the 1935 fire that destroyed the original Stinesville High School building. A spotlight borrowed from the present high school added a theatrical touch.

Evaluation:

Each student presentation was evaluated on the following criteria:

- adequate preparation: script memorized; props and visual aids in place.
- voice: well modulated, audible, pleasant.
- eye contact: maintained at a level to keep audience engaged.
- engage senses: involve audience in more than just listening.
- facts: each presentation must include at least ten historic facts.
- visual aid: must have at least one.

Resources:

Belanus, B.J. (1985). Folklore in the Classroom. Indianapolis, IN: Historical Bureau.

Blanchard, C. (1884). The Counties of Morgan, Monroe, and Brown, Indiana. Reprinted through Monroe County Library Foundation, 1993. Mt. Vernon, IN: Windmill Publications.

Indiana Limestone Handbook, available from Indiana Limestone Institute of America, Stone City Bank Building, Suite 400, Bedford, IN 47421.

Incollingo, L. (1994). Ol' Sam Payton and Other Stories. Bloomington, IN: Reunion Books.

Old yearbooks, family memorabilia, etc.

Parents, relatives, local historians, school staff, friends, and anyone else with a story to tell.

Differentiated District-Wide Student Goals

The gifted student will be given the opportunity to use technology which is not available to the standard curriculum.

The gifted student will be encouraged to use problem-solving, sequencing, and analysis in the planning and completion of their project.

The gifted student will have the benefit of working on a self-directed or small group project, while receiving individual attention from the teacher.

The gifted student will work with peers to share and expand ideas.

Unit Themes/Regular Curriculum

Landmarks: Architecture and sculpture 9 weeks

Students are provided with experience in designing a constructed environment which help them gain knowledge of the process of design and construction of sculpture and architecture. The entire class participates in the research and construction of a scale model of a local landmark.

Regular classroom activities include building free-form cardstock architecture, and drawing floor plans. In earlier grade levels, students have had the experience of making 3-D paper houses and adding stylistic elements, viewing styles of architecture from different time periods and locales, and creating a 2-D cut-away Victorian house. These experiences provided a background in understanding style and structure.

Course Concepts/Generalizations

PEOPLE MODIFY AND CREATE THEIR ENVIRONMENT

Time, place, and culture can influence the manner in which people modify their environment. The architectural environment is influenced by materials, resources, geography, climate, style, and technology.

Differentiated Learner Objectives

The fourth grade students in Project ARTS will

- Survey art history time lines, and historic synoptic tables
- Select works which they identify as significant or representative of specific time periods
- Discuss influences of materials, resources, geography, climate, style, and technology on architecture
- Work on models, drawings, floor plans, and educational games
- Field trips will be used to further the scope of the students' understanding of architecture and their appreciation of local applications of style

Narrative Description

During the fourth grade unit on architecture students begin their unit of study by discussing the relationships between place, needs, and materials. They do exercises which allow them to manipulate architectural elements, in order to allow them to later create different structures, and to realize the influences that affect architectural style.

These activities also assist the student in developing vocabulary and verbalization skills.

In combination with local field trips and self-guided activities, these experiences will help the students gain knowledge and ownership for the architectural locale in which they live. It is hoped that this appreciation of each individual place will carry into students' aesthetic development.

This project is particularly appropriate for use with artistically gifted students because it telescopes the existing curriculum of their grade level, providing them with expanded experiences in both media and synthesize, and apply knowledge of history, art history, and local art. In the production of this project, students will have the opportunity to use a wide variety of media, including drawing materials, paint, clay, styrofoam film, and video technology.

Because constructed spaces are very much a part of the day-to-day experience of every student, and because of the fact that vocational choices in the arts include the use of constructed spaces and their production, I feel that the expansion of the architecture unit is an appropriate choice for this project.

The use of this topic will provide students with a learning experience which will broaden their base of knowledge in the history of art and architecture as well as local history and current preservation efforts which they will be using. The selection of this topic also has the advantage that the final product will be something that is applicable to the entire art program, and which can be used as a future instructional resource.

This work will be done through take home assignments and work time provided during the weekly one-hour work session of Project ARTS. will take place after school hours.

REFERENCES

Allan, Tony, (1977).**The Time Traveller Book of Pharoahs and Pyramids.** London, England: Usborne Publishing.

Art History Time Line. Visual Aids for Visual Arts, Orem, Utah.

Amery, H. (1976).**The Time Traveller Book of Rome and Romans.** London, England: Usborne Publishing.

Brown, David J. (1992). **How Things Were Built.** New York: Random House.

Castles.

Delux Paint IV (software and tutorial). (1991). Electronic Arts, San Mateo, CA.

Hollingworth, P. (   ). **Tulsa, Awesome Architecture.** Tulsa, OK: University of Tulsa, School for Gifted Children.

I Know That Building.

Mainstreet.

Meleish, R. (1985). **The Seven Wonders of the World.** Cambridge, England: Cambridge University Press.

Millard, Anne. (1977). **Crusaders, Aztecs, Samurai.** London, England: Usborne Publishing.

Millard, Anne. (1977). **The First Civilizations.** London, England: Usborne Publishing.

Traces of Indiana and Midwestern History. (Summer, 1991). 3,3. Indianapolis, IN: Indiana Historical Society.

MATERIALS:

- DRAWING MATERIALS (Paper, Chalk, Pencils, Crayons)
- PAINTING MATERIALS (Tempera, Watercolors, Brushes, Paper)
- ACETATE
- PAPER MACHE
- CLAY (water and oil-based)
- STYROFOAM
- PRE-CUT JIGSAW PUZZLES
- VIDEOTAPES AND FILM

MACHINERY

- VIDEOCAMERA
- V.C.R.
- VIDEO PROJECTOR
- PHOTOCOPY MACHINE
- PHOTOGRAPHY EQUIPMENT, as available

Curriculum **5 Lessons**

I. Lessons: Using the game, Mainstreet, and the poster series, A Changing CityScape, choose one building front, follow its evolution from the 1800's to the present, select a period that is interesting to them, and reproduce it on a pre-cut jigsaw puzzle. The puzzles are lined up to produce our own "Mainstreet."

II. Paper Models: Students are given cardstock to produce fantasy buildings of their own design. Types of forms are explained, as well as methods of construction using paper (scoring, folding).

III. Clay Models: As above, students develop ideas for fantasy building and or momuments and use clay to construct them.

IV. **TIMELINE ACTIVITIES**:

From Awesome Architecture, using drawings and other sources, students work at identifying different architectural styles and placing them in chronological order.

V. Students are given packets or supplies and information on specific time periods or types of buildings. Directions focus on identification of style and materials. Students are asked to produce a drawing of a building which they design in the style of the examples they have been given.

Packet includes:

Glossary of Architectural Terms
Picture or Examples of Styles
Picture Timeline
Drawing Supplies

INDEPENDENT WORK:

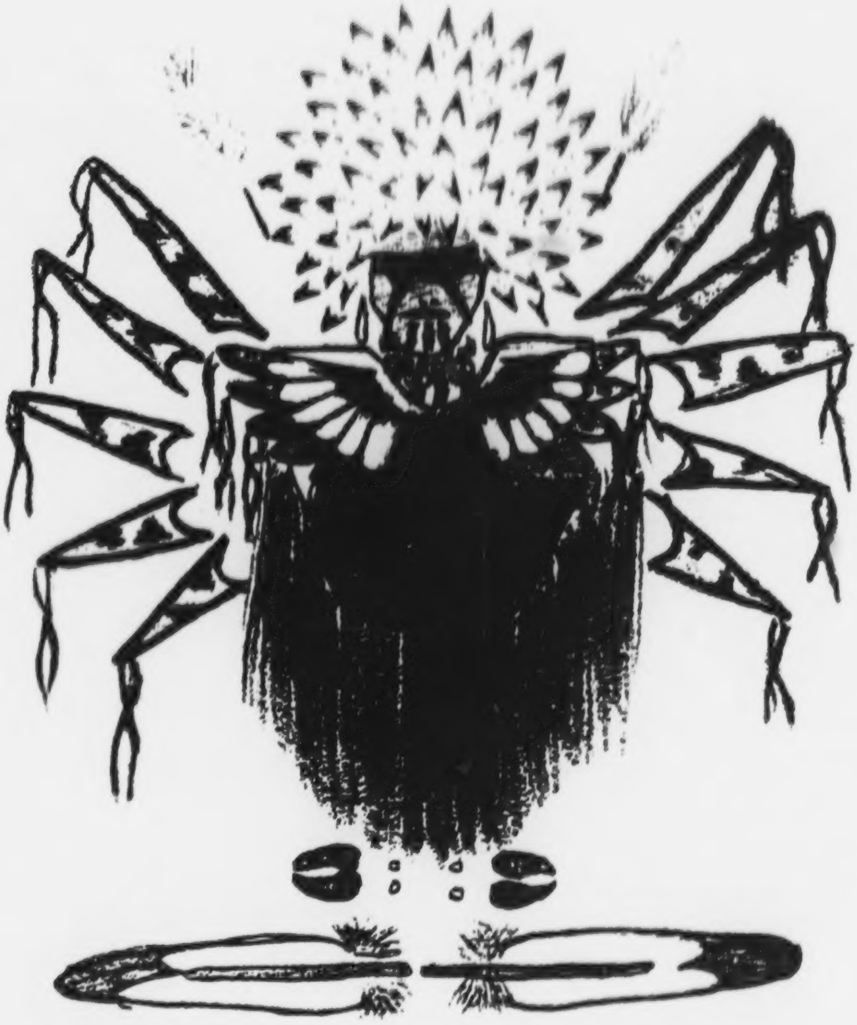
Pre-cut Styrofoam pieces and styro egg cartons for use as detailing are given to students who assemble a building front of their choice. Photocopies of exterior details are included for preference.

APPENDIX C
PROJECT ARTS

CURRICULUM UNIT EXAMPLES

SANTO DOMINGO ELEMENTARY SCHOOL

NEW MEXICO



Unit Two: Exploring Architecture & 3-Dimensional Space

Activity Choices

1.) Draw geometric shapes as cones, cubes, cylinders, sphere & pryamids.

2.) Change 2-D into 3-D by cut and folding.

3.) Presentation by local architect, focus on pueblo architecture.

4.) Explore pueblo architecture, build a paper structure.

5.) Research the life of Frank Lloyd Wright Begin one-point perspective drawing.

6.) Experiment with one-point perspective interior drawings, "exploding the box".

7.) Research other cultures architecture, create a paper relief of theses styles.

Our Culture

Students will be encouraged to observe the unique style of architecture in their pueblo, in other area pueblos and local historical sites, as in nearby Santa Fe and Albuquerque, NM. Activities can be developed to explore local building materials such as; adobe, vigas, latillas and other methods unique to adobe construction. Students easily understand connections between the form their pueble architecture has taken and its funtion, both past and present.

Vocabulary

Illusion
Geometric Shapes
Geometric Forms
2-Dimensional
3-Dimensional
Architect
Perspective
Horizon line
Rhythm
Scale
Proportion
Balance
Foreground
Background
Unity
Post
Lintel
Beam
Span
Blueprint
Dome
Pyramid
Computer graphic
(CAD system)
Model
Sculpture
Assemblage
Landscape

Resources

Grandmother's Adobe Dollhouse
Mary Lou M. Smith
Publ. New Mexico Magazine

Architects Make Zigzags
Rozie Munro
Publ. Zephyr Press

I Know That Building
Jane D'Alelio
Publ. The Preservation Press

Architecture Is Elementary
Nathan Winters
Publ. Gibbs Smith

Let's Meet Famous Artists
Publ. T.S. Denison Co.

Under Every Roof
Patricia Brown Glenn
Publ. The Preservation Press

Structures
Terry Jennings
Publ. Childrens Press

Round Buildings, Square Buildings, And Buildings That Wiggle Like A Fish
Philip Isaacson
Publ. Alfred Knopf

Model Making
Colin Maxwell
Publ. Franklin Watts

Unit Two: Exploring Architecture & 3-Dimensional Space

Activity Choices	Our Culture	Vocabulary	Resources
8.) Experiment with compostional balance. Create as assemblage and spray paint it black.			Frank Lloyd Wright For Kids Kathleen Thorne-Thomsen Publ. Chicago Review Press Henry Moore Sculpture Jane Gardner Publ. Four Winds Press Art Bits - Architecture Card Game Publ. N.A.T.T Places In Art Anthea Peppin Publ. Millbrook Press.

Unit Two: Exploring Architecture & 3-Dimensional Space

Activity #4

Unit Three: Traditions of Art in the Pueblo Culture

Activity Choices

1.) Create a "traditional" pueblo design using simplified shapes and lines, with repeated pattern.

2.) Design pennants or T-shirts that depict Pueblo symbols, designs and patterns.

3.) Examine perspective, form, shape and surface and how they relate to pueblo architecture.

4.) Research, compare and apply traditional pottery methods with contemporary methods

5.) Experimenting with clay. Students will create storyteller figures.

6.) Community members who make their living in the area of Native American Art will come and share their experiences with the students.

Our Culture

With this more "formal" study of art among Pueblo artisans, we hope our students will gain knowledge about many opportunities available to them as artists. Several students are now making jewelry and pottery with their family members, and we hope to encourage this by linking the artistc work to their educaton and ultimately, to a successful future.

Vocabulary

Pinch pots
Coil method
Polishing stones
Slip
Firepit
Potter's wheel
Kiln
Firing
Proportion
Repeating pattern
Theme
Storyteller figures
Silversmithing
Watercolor
Pastels
Oils
Charcoal
Pueblo (spanish word for village)
Keres (native language of Santo Domingo People)
Anasazi (the "Ancient Ones")

Artists:
Maria Martinez-Potter
Michael Naranjo-Sculpute
Pablita Verlarde-Artsit
Robert Tenorio-Potter
Art Menchengo-Painter
Pearl Sunrise-Weaver

Resources

Paintings Of The Southwest
Arnold Skolnick
Publ. Chameleon Books

Children Of Clay
Rina Swentzell
Publ. Lerner

Maria Martinez - Pueblo Potter
Peter Anderson
Publ. Children's Press

Clay
Jeannie Hull
Publ. Franklin Watts

Ancient Cliff Dwellers Of Mesa Verde
Caroline Arnold
Publ. Clarion Books

Pueblo Stories & Storytellers
Mark Bahti
Publ. Treasure Chest

The Pueblo
Alfonso Ortiz
Publ. Chelsea House

Our Voices, Our Land
Publ. Northland

14 Families In Pueblo Pottery
Rick Dillingham
Publ. Univ. NM Press

Unit Three: Traditions of Art in the Pueblo Culture

Activity Choices

7.) Research art work from the neighboring Pueblos, emphasizing pottery and jewlery.

8.) Sketch, paint, and draw images to express their pride in their heritage.

9.) Field Trip to Santa Fe to visit with Art Students at the Institute Of American Indian Arts.

Our Culture

Vocabulary

Resources

We made our choices from these books because several featured artists are from the Santo Domingo Pueblo.

The Turquoise Trail
Carol Karasik
Publ. Harry Abrams

Enduring Traditions
Lois Jacka
Publ. Northland

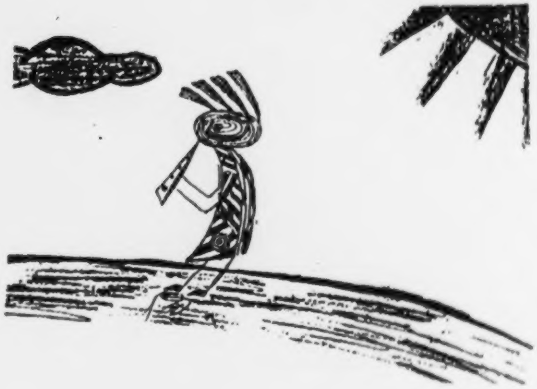
Mother Earth, Father Sky
Marcia Keegan
Publ. Clear Light

Pueblo Boy - Growing Up In Two Worlds
Marcia Keegan
Publ. Cobblehill Books

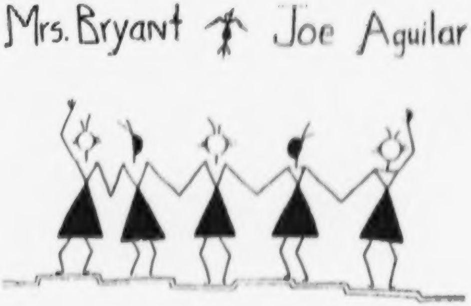
Maria
Richard Spivey
Publ. Northland

Santa Fe Indian Market
Sheila Tryk
Publ. Tierra Publ.

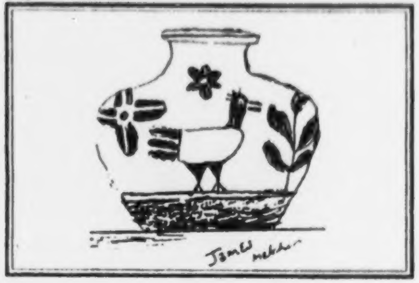
Unit Three: Traditions of Art in the Pueblo Culture



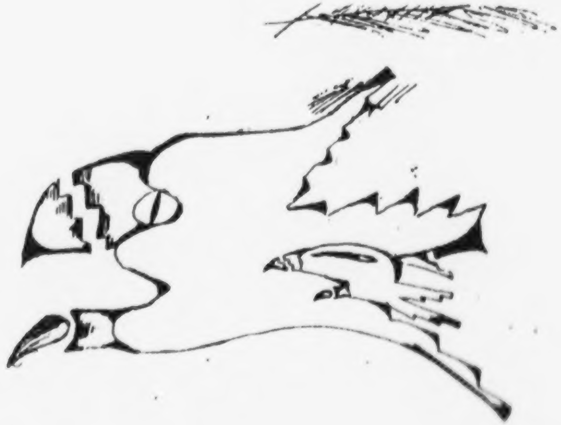
Activity #1


Mrs. Bryant
Joe Aguilar

Activity #2



Activity #4



Activity #8

APPENDIX D
PROJECT ARTS

CURRICULUM UNIT EXAMPLES

BEAUFORT ELEMENTARY SCHOOL
JAMES J. DAVIS ELEMENTARY SCHOOL
ST. HELENA ELEMENTARY SCHOOL

SOUTH CAROLINA

UNIT I: STORYTELLING

Unit Goals:

(1) To present storytelling as a vital part of any culture, including the Gullah.

(2) To give students an awareness of the importance of storytelling for any culture.

(3) To help young students to make the visual art and storytelling.

Unit Title: Storytelling

Grade Level: Third and Fourth Grade-Gifted & Talented

Objectives: The students will be able to:

(1) Develop an understanding of what storytelling is and how and why it came about.

(2) Listen to stories by storytellers and be able to discuss these stories.

(3) Make a picture (work of art) of a story "part" or a picture of an object that inspired a story.

(4) Make a video of stories told by a student or students.

Generalization I: Storytelling (or history) in some form is a part of every culture

Unit: Storytelling

Lesson 1: How and why storytelling came about

Schedule: 1 class period (approximately 75 minutes)

Procedure: As the class enters the room they will see a visual by Jonathon Green, Tales. A brief period of questioning will take place. What is the picture about? Why do you think the people have gathered there? Where is the setting for the pictures? etc.

A tape will be played by Ron and Natalie Daise. . . just one story, to give them an idea of our unit.

The teacher will give a brief history of storytelling with the following points being stressed:

(1) Storytelling is one of the oldest forms of Folkart. Like signing and dancing it grew of man's need to share his emotions and experiences.

(2) Historically, all literature developed from storytelling; few people could read or even afford books, until the printing press with movable types was invented in 1440. Earliest storytelling probably were chants used along work such as grinding corn or sharpening tool. Mythical tales to pay tribute to unseen spirits of earth and sky. In ancient times, the favorite storyteller became the historian of his group. It was during the Middle Ages that storytelling flourished; the traveled bring news as well as stories to the people. (400's-1500's) Minstrels became popular in England in 1290. In the 1800's the bothers Grimm aroused the people's interest in fair tales. In the 1900's an American author, Harold Courlander collected African ad West Indian tales. Richard Chase, a well-known American folklorist, collected tales told by the people of the southern Appalachian Mountains. Even the Vikings had storyteller call skalds. Much later the various Indian tribes had story tellers.

A question and answer period may follow with thoughts or ideas about storytelling. (A visual of The Storyteller will be displayed.)

(3) The Storytelling through art making the connection. I want you to look at these pictures to see their "storytelling" quality, artwork that tells us about a particular time, event, celebration.

List of visuals given on next page.

This class will close with the playing of Night Before Christmas. from Aunt Tita's Gullah stories. This is a story they all know and they will not have much trouble understanding the Gullah language. (It is also a way to bring attention back to the Gullah culture.)

I will also have books available to view to show how oral storytelling is transferred to storybooks.

De Gullah Storybook by Ron Daise
Sukey and the Mermaid by Robert D. Sansouci
The Talking Eggs by Robert D. Sansouci
How the Sun Was Born by Third Grade Art Students at
Drexel Elementary, Tucson, Arizona

and others. . .

UNIT II: FAMILY STRUCTURES AND RITUAL

Generalization II: The family as a structure provided stability for every culture

Family Structure

The family unit of the people called Gullah was most often an extended family unit. The extended family usually included two to three generations. In the family unit the elders were held with the greatest respect and were responsible for the discipline and training of the children in the unit. An elder rearing a child could have been a sister, aunt, uncle, or even a cousin to the child. The child still knew who his/her parents and grandparents were.

During slavery women were seen as the head of a family unit. Women owned the cabin and the children. They worked most of the family patch, took the produce to market, and kept the money received in exchange. And they prepared meals. After Reconstruction in 1865 people in positions in the church and education systems tried to influence men to be the head of the family, claiming this to be the way to stabilizing the family unit.

Family Structure
Suggested Art Activities

Mother And Child Sculpture (Elizabeth Catlett)
Collage Of A Family Gathering (Romare Bearden)
Painting Of The Head Of The Family (Charles White)
Model House From Scrap Wood
Painting Of The Migration Of African Americans (Jacob Lawrence)
Portraits of Family and Friends
Soft Sculpture Dolls, Quilts, Pillows

Suggested Art Activities

Sculpture of a mother and child in clay

Collage of a family gathering or celebration

Model of a house from scrap wood

Painting of the migration of African-Americans

Portraits of family and friends

Soft sculpture dolls, quilts, and pillows

Visual Resources

Edward A. Harleston, "Portrait of the Artist's Wife."

Charles Alston, "The Family," 1955. Whitney Museum of American Art.

Romare Bearden, "Family," 1988. Collage on wood, 28" x 20".

Romare Bearden, "Mother and Child."

Elizabeth Catlett, "Mother and Child."

William Edmondson, "Mother and Child." Museum of American Folk Art.

Jacob Lawrence, "The Migration of the Negro."

Thomas Nast, "Emancipation of Negroes." Wood engraving.

James A. Porter, "My Mother." Harmon Collection, National Archives.

Family Across the Sea. Columbia, South Carolina Educational Television Network, 1989.

Food, Meals, and Mealtime

The women prepared the meals and the elders ate first, but what did the Gullah people eat? Since time period, availability, family income and family preference all play a part in the eating habits of any people, the foods mentioned here may not be representative of Gullah people. But represent a general menu from Anti-bellum to the 20th century.

During slavery, some food was rationed weekly. This was supplemented by food from the slaves' own garden and livestock, their diet being mostly vegetables.

From the trees there were oranges, lemons and figs.

From the fields there were soy beans, peas, okra, tomatoes, sweet potatoes, corn, peanuts and melons. Rice, grits, and hominy were staple foods. Grits are ground grains of corn. Hominy refers to corn with the hull and germ removed.

From the woods there were ducks, partridges, wild turkeys, geese, rice birds, pigeons, and woodcocks. Deer, foxes, squirrels, rabbits, wolves, wildcats, and bears. Opossums baked with sweet potatoes, and raccoons were delicacies.

From the waters there were fish, shrimp, crabs, oysters, mussels, clams, lobsters, conchs, and sharks. Fish was especially important tot he diet.

From the waters edge there were slider turtles, bullfrogs, terrapins, alligators, and rattlesnakes.

From the farm yard there were pork products such as ribs, bacon, and chitterlings.

Breads eaten were cornbread, rice bread, rye bread, and wheat bread called sweet bread and buttermilk biscuits. For special occasions there were cakes, gingerbread and other baked goods.

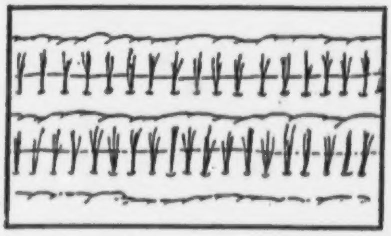
A common dairy product was clabber, a thick curd formed when milk was left out in the heat for about two hours.

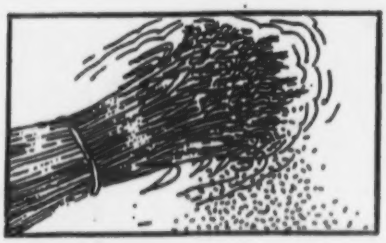
A common beverage for some was molasses spiced with vinegar and diluted with water.

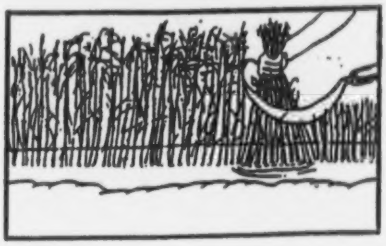
Rice Cultivation

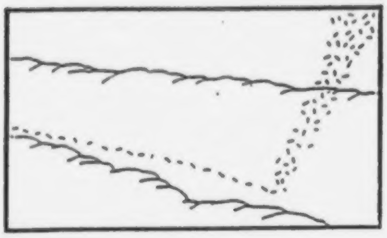
Rice grains are sown in 18-inch furrows in April or May. Several hoeings and hand weedings are required. The field is flooded when the plants are six to eight inches high. At harvest time, the rice stalks are cut with knives and sickles. The stalks are left in the sun to dry. The grains are knocked free from the stalk by threshing (beating the rice heads). It usually takes a plant six to eight months to ripen.

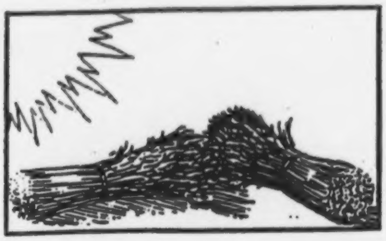
Number the frames below in the order in which they occur in the processing of the rice.











Yam Pone Ingredients

4 cups grated raw yams
2 cups molasses or dark corn syrup
1 cup brown sugar
1 teaspoon cinnamon
1 cup warm milk

Yam Pone Directions

Preheat oven to 350 degrees
Grease baking dish
Mix ingredients
Pour into greased baking dish
Bake 'til crust forms on top (@ 45 min)

Serve with warm butter

Boiled Greens (serves 6)

3 pounds fresh young turnip, collard, or mustard greens
1-1/2 pounds salt pork, with rind removed, cut into 1-inch cubes
1-1/2 cups water
1 cup coarsely chopped onions
1 teaspoon sugar
salt; freshly ground black pepper

Trim off bruised or blemished spots on the greens and strip the leaves from their stems. Wash the leaves in several changes of cold running water to remove all traces of dirt or sand.

In heavy skillet, fry the salt pork cubes over moderate heat, stirring frequently until they are crisp and brown. Remove the pork and fat from the pan. Pour the water into the pan and bring to a boil over high heat. Scrape loose any brown particles that cling to the bottom and sides of the pan.

Place the greens in a 4- to 6-quart pot and set over high heat. Cook and cover for 3 to 4 minutes, or until the greens begin to wilt. Stir in the pork fat and cubes, the skillet liquid, and the onions and sugar. Cover and cook over moderate heat for 45 minutes, or until the greens are tender.

Drain off the cooking liquid and use as a dunking sauce for cornbread. Season the greens with salt and pepper.

UNIT III: WORK AND LEISURE

Generalization III: Through work and leisure artifacts of the culture are produced.

Leisure Recreation Times

The Gullah people have traditionally had little time and few opportunities for play. For many recreation and religion were interwoven. Some spent time off from work at praise house meetings, at family devotions, or at worship services. They also used time off as a time to tend to their own personal gardens and livestock, washing and cleaning, hunting, crabbing and fishing. After all house work and chores were done, there was storytelling, singing, games(marbles, tops, baseball), visiting friends, playing with the children, berry picking, and nut gathering. There were trips to the corner store, community sings, picnics, and excursions. On Saturday nights there were parties and dances at private homes or lodge halls, but these were discouraged by the church.

Leisure Recreation Times

Suggested Art Activities

Making/Using Game Boards (Mancala, Pool)
Learning And Playing Horseshoe
Learning And Playing Card Games
Learning And Playing Hand Games
Learning And Playing Ring Games ("Sally Over The Water", Goin In And Out The Window)
Painting Of Game Playing (Horice Pippin)
Painting Of Dances Or Other Gatherings (Emilo Cruz)
Shell Jewelry
Walking Stick/Canes
Carving/Whittling

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Conflict and Transcedence: African-American Art in South Carolina, Columbia Museum of Art, 1992.

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Woofter, T.J., Jr. Black Yeomanry Life on St. Helena Island. New York, Henry Holt and Company, 1930.

Gullah Unit Work

Possible Resources:

Poster prints of shrimp boats
Pictures of crabs ad crabbing
Shrimp
Local fish and fishing scenes

Other:

Films
Videos
Pictures of Marsh Areas
Book - A Day on Shrimp Boat

Possible Activities:

Field trips to docks and talk to shrimpers and fishery owners about the occupation
Students crabbing - boiled crab lunch/picnic
Landscape and sea scape drawings - student sketchboards and drawing boards
Making shrimp netting and abstract art from it and natural materials
Shrimp and crab prints (Japanese process) on T-shirts possibly with fabric dye project
Prints could also be part of a multimedia artwork that includes under water sea life
Create a collage or multimedia "tapestry" using natural materials collected on field trips

Indigo Dye

Possible Resources:

Teacher-made posters of the process of plant-to dye
Prints
Teacher made slides of some of Arianne Cromer's work
Book - Art From Many Hands, Jo Miles Schuman
Maintenance to create "Baths" for dyes.

Possible Activities:

Plant indigo in February/March, harvest the following September and begin dye rpcoess
Tye-dyed t-shirts - Adire Eleko
Field trip to Penn Center for one day demonstration and possible residing with Arianne Cromer to schools
Create cloth with stamped designs and create a class quilt
Adire Eleko using flour paste and dyes or paints on cloth
Create a dashiki or African traditional shirt
Create a landscape on cloth using the Adire Eleko method

Basket Making

Resources:

"Across the Sea" available from PBS video
Book - How to Baskets
Teacher made slides created from "The Afro-American Tradition in Decorative Arts" J.M. VLach
or
slides from actual baskets
Pictures of women making baskets

Possible Activities:

Artist-in-Residence - Sweet-grass baskets
Students create a sculptural form using the sweetgrass basket weaving technique
View segments of "Across the Sea" particularly the comparison of American Gulla and African Sierra Leone baskets

Collards

Collards, Collards, Collards,
Boiling in the pot,
With backbone, ham or fat back,
and pepper red and hot,
Of all the vegetables, leafy and green,
Collards are definitely the queen.
Some say collards don't smell so nice,
But eat them once, and you'll eat
them twice.
The collard is a beautiful thing.
It's nutritious for the human being.
The worms raid my collard patch.
Are destroyed before I cook my batch.
Collards taste fine with cornbread and
sweet taters.
That combination will satisfy the best of
debaters.
Raising, cooking, and eating collards
is fun.
Excuse me now! The collards are done.

Flossie Morris, Nashville, Tennessee
in a 1985 interview in Leaves of Green,
The Collard Poems, 1985.
By Colleen Bunting
Scotland Nick, North Carolina.

We Raise De Wheat

We raise de wheat,
Dey gif us de corn;
We bake de bread,
Dey gif us de crust;
We sif de meal,
Dey gif us de hiss;
We peel de meat,
Dey gif us de skin;
and dat's de way,
Dey take us in;
We skim de pot,
Dey gif us de liquor;
And say dat's good,
Enough for us--"

Anonymous slave song

Education

To the Gullah people of the past, the education was highly prized and sought after. Hardships and sacrifices were endured by parents and child alike in order to obtain schooling. In 1874 State schools were opened on St. Helena Island. Some of these schools were taught by Black teachers from the Penn School. Children of all ages were eager to learn and they did in spite of the hardships faced. The Gullah people learned in one room crowded schools that were more often than not in bad repair. School terms were short, schools were far apart, and children walked miles on dirt roads in poor conditions to get to school. Supplies such as books, slates, and other school equipments were inadequate.

Recitation was a popular teaching method. Children were taught to be respectful and well mannered to adults. Most schools provided a basic elementary education until the curriculum was expanded in 1904 to include industrial and agricultural studies. The program continued to grow to include the teaching of trades such as carpentry, basketry, blacksmithing, farming, cooking, laundering, housekeeping, machine repair, dairying and poultry raising.

Education
Suggested Art Activities

Video Recorded Recitations
Book Jackets for African-American History or Story Books
Painting The Migration of the Negro (Jacob Lawrence)
Reading: "The School House Was A Log Hut", Dubois, W.E.B.,
Souls of Black Folk, 1903, p. 63.

Religion and Church

In the Sea Island, the church is probably the most important organization. Churches assisted in maintaining social order, providing ethical direction, and providing economic and emotional security in the community. Some church services were held in "praise houses", which were usually the homes of the oldest Black persons in the plantation or community. Others were held in church buildings built for such services. If it was built for the Whites, any Black who visited that church would sit in the rear or in the gallery of the church. Some people met three times a week: Sundays, Tuesdays, and Thursdays to sing, pray, and exhort. Services started at dusk and lasted an hour to an hour-and-a-half.

Church services were lively and enthusiastic. The congregation was drawn into the service with the call-and-response style of preaching and by the repetition of words and phrases at the beginning and end to statements. Sermons were most often from the book of Paul, prompting congregations to obey their masters. A program for a praise house service would have probably look like this:

Spiritual
Hymn by the leader
Hymn
Spiritual
Prayer
Bible reading by leader
Prayer
Member to speak
Prayer
Spiritual
Shout

The Shout is a spiritual dance. To perform the shout, benches were pushed along the walls of the church. The women formed a ring in the middle of the church while the men line the corners of the room. The men begin a spiritual with lively rhythm, clapping to emphasize the beat. As the women join in and the singing becomes more intense, the ring starts to revolve slowly, then faster adding shoulders, elbows and hips into the dance. The women stamp and shuffle their feet as they rotate around the room, but they never cross them in the shout, to do so would be secular dancing which was an evil sin.

The church was responsible for gatherings other than church services even though they may or may not of been held at the church site. Such gatherings include funerals, baptism held every quarter when needed, weddings held at the bride's house, house blessings to dedicate new house, and lodge and society "turn outs."

Religion and Church

Suggested Art Activities

Painting Of A Baptism
Sing Spirituals (Video Recording)
Design Choir Robes
Painting of Church Service
Painting Bible Scene (Johnson)
Drawing Church Floor Plan

Superstitions and Beliefs

Gullah people like all people, live their lives in accordance to certain beliefs. Some beliefs used natural or unnatural occurrences as signs for curing and preventing illness, for heading off dangers, for predicting the weather, and other daily uses. Some of these beliefs were not overtly understood by others. They are called superstitions.

If a dog howls outside the door, someone is dead.
If a bird makes a nest with your hair, you will have headaches.
If your shoestring comes untied, somebody is talking about you.
If you sweep someone's feet, he/she will leave you.
If you wash on New Year's Day someone in your family will die.
If you sweep under a girl's feet she will never marry.
If you step in someone else's track you will have backaches.
If you look over your left shoulder you'll see ghosts.
Don't comb your hair at night; it will make you forgetful.
Don't pass anything over a person's back; it will give them pains.
Don't lock your hands over your head.
It is bad luck to go into the house with anything on your head.
Never sleep with shoes under your bed.
Never sweep dust out of your house after sundown, you will sweep someone out of your family.

Superstitions and Beliefs

Suggested Art Activities

Memory Jug
Writing and Acting In Play On Superstitions (Stage Performance And Video Recording)

GULLAH SWEET GRASS BASKET MAKING

RESOURCES: video tape--"FAMILY ACROSS THE SEA"-- available through PBS

Slides or prints-- "THE ARFO-AMERICAN DECORATIVE ARTS"
by J.M. Vlach

--or slides or prints of actual Gullah baskets

-- slides or prints of the process of sweet grass basket making

Books-- "ROW UPON ROW: Sea Grass Baskets of the Low Country"
by Dale Rosengarten; McKissick Museum,
U of South Carolina

"CREATIVE BASKET MAKING" by Lois Walpole
North Light Books, F&W Publications

"NATURAL BASKETS" by Maryanne Gillooly
Storey Communications

ACTIVITIES View with students "Family Across the Sea", particularly the comparison of American and Gullah baskets

artist-in-residence--Sweet Grass Baskets

students create a sculpture using the Sweet Grass Basket Techniques

The History of Indigo in South Carolina

Indigo did and still does grow wild in South Carolina.
However, the wild indigo that was found in Carolina when it was first colonized was not a suitable plant for use as a dye.
During the 1600's indigo was produced in large quantities in the British colony of Jamaica. So there was no demand for cultivation of the plant in the American colonies until later in the 1700's. At that time Jamaica began to produce sugar and the only other producer of indigo had been the unwelcomed French West Indies.

Prices for the Carolinian rice crops were becoming depressed in the early 1700's and the planters began seeking other crops that might become profitable.

One of the planters, Eliza Pinkney Lucas, began experimenting with indigo both in crossbreeding the plant, and in the process of extracting the dye. After three years, in 1744, a strain of indigo bred from Carolinian and West Indian indigo was developed and planted as a profitable crop. Cultivation and exportation rapidly increased from 5,000 pounds to 134,118 in the following four years.

From 1748 until the Revolutionary War, indigo and rice were (South) Carolina's largest cash crops. After the war, the British stopped subsidizing indigo in favor of the West Indies. (South) Carolinian indigo crops were replaced with cotton. Any indigo grown after this time in the South was probably grown only in small amounts for private use on the plantations and trade within the American Colonies.

The Indigo Dye Process

Indigo was nicknamed "Blue Gold". Indigo was a very valuable dye because of its chemical properties. It was the most permanent dye of its time.
The fiber dye molecule locks itself around the fiber and cannot be bleached off. When the dyed material "fades" it is actually caused by the molecules

breaking when the fabric is rubbed repeatedly (as in the washer or in the wearing down of the fabric itself)

Another aspect of the dye that made it valuable was the speed in which the it reacted with the fabric. (It would probably appear as a slow process today.) The dye reacts with sunlight and the oxygen in the air to turn the color from green to blue.

The processing of the natural indigo dye for use has often been referred to as a well kept secret. The plantation owners did, in fact, keep their processing methods a secret. The darker, and closer to the color purple the finished blue cakes of dye, the more valuable it was considered. In the Colonial Era, indigo could be sold for as much as $25 an ounce for the highest quality. Therefore, each plantation had its own variation in preparing the dye cakes for marketing and the method was kept in the family.

.. The general process involved the entire indigo plant and three separate vats. The plant was cut and harvested at the first sign of the plant's bloom. The indigo, water and urine were placed in the first vat and allowed to steep until fermentation began. The liquid was then poured off into the second vat and aerated with rotating paddles until foaming began. Oil was sprinkled on top to stop the foaming and lime was added. Adding lime caused granulation to begin and the liquid to turn purplish in color. The solid settles to the bottom of the vat and the liquid is drained off a second time. The sediment is collected and placed in coarse linen bags and hung to dry. When it's thick like paste, the indigo is spread on to wide boards, cut into bricks, and allowed to dry completely for shipment.

When using indigo for dying fabric the cake was ground, placed in a huge kettle with water and alum, and heated over a fire. Repeated dipping of the fabric or yarn causes the color to change from a green to light blue to a deeper blue.

INDIGO DYING

POSSIBLE RESOURCES

- teacher-made posters or transparencies of the process--plant to dye
- prints or slides of the process and finished product
- slides of Adrianne Cromer's work
- book--"ART FROM MANY HANDS" by Jo Miles Schulman
- school district maintenance to build outdoor dye baths

POSSIBLE ACTIVITIES

- plant indigo in February or March--harvest the following September and begin the dye process
- field trip to the Penn Center for a one day demonstration and residency with local fabric artist Adrienne Cromer to learn about the batik process
- adire eleso--tie-dyed T-shirts
- adire eleko--using flour paste and dyes or paints on cloth
- andirakra--stamped designs on cloth and create a class quilt
- create a dashiki or African traditional shirt

create a landscape on cloth using the adire eleko method

UNIT IV: CELEBRATIONS

Generalization IV: Every culture engages in celebrations to mark important events

Gullah Celebrations

Rites of Passage:

Birth: The naming of the baby is very important. The name holds significance, frequently relating either to a place, time, event, or special ancestor or friend. During slavery, families waited about 10 days before naming an infant to make certain that the child would live, and not be sold. The child would have 2 names: it's slave name and private family name.

Baptism: Although some denominations baptize infants, most wait until the children reach the age of puberty, when they make an active decision to join the church. It parallels the old tribal rites of coming of age, and is a very important time for the family.

Marriage:

Death: In slavery times death was welcomed as crossing over to the other side to freedom. Frequently the whole community would rally round the bereaved family, brining food, often financial contributions for the buying, and providing emotional support. Often at funerals the women will wear white. Some pass an infant over the coffin to prevent the spirit from returning. Frequently the deceased's belongings would be placed on the grave for their use. No one would steal these items for fear of calling back the departed spirit which would haunt the thief.

Watch Night: New years eve was celebrated in the praise house during slavery. One man would be appointed Watchman, and songs and prayers would be said, every so often someone would cry out "Watchman, is it time: and the watchman would count down the time to the new year. Today, the new year is often brought in with a church service.

Family Reunions: Very important to the extended family with people traveling from great distances to attend. A reunion would most likely center around a huge meal. The oldest relatives would be the most honored. The latest fashion is to have t-shirts made for all with everyone in the family's name printed on it.

Camp Meetings: There are 2 permanent sites in South Carolina that I know of where annual camp meetings are held attesting to their continued importance. Picnics, games, revival meetings.

Church and School: The church and the school are two most important community activities creating a social framework.

Kwanza: An African celebration of harvest. Celebrated by many in the Black community an a chance to recognize and honor their heritage. Kwanza is Dec. 26-Jan. 1. There are seven candles, one lit each night. Each candle has special significance.

Heritage days: Celebration held on St. Helena annually to revel in, celebrate, honor the African-American heritage. There is music, speeches given, a parade with kings and queens chosen from each school, Art displays, crafts displayed, sometimes demonstrated, dancing, traditional foods.

Clay Masks:

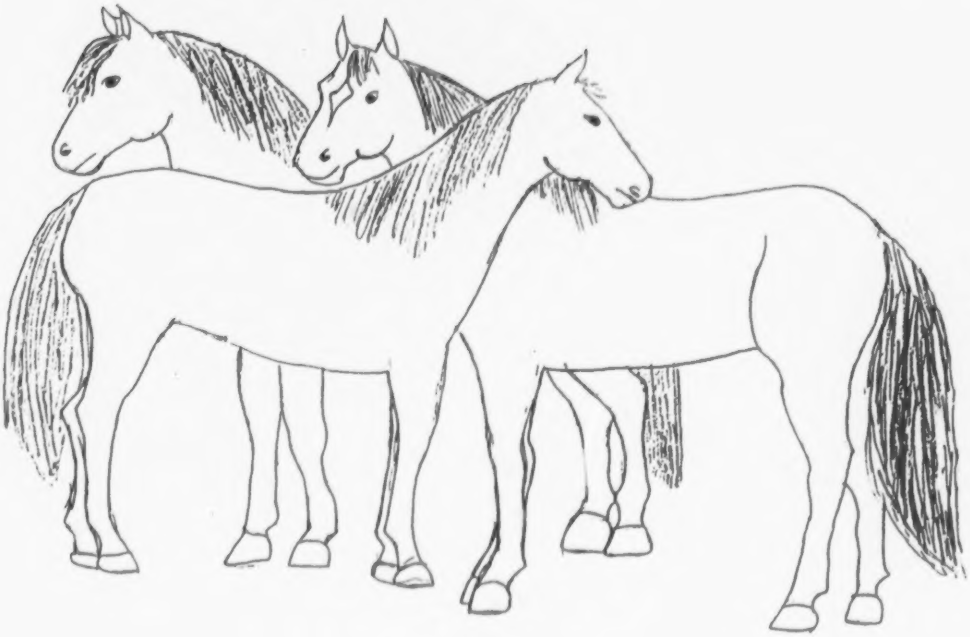
Name all people you can think of who wear masks:
hocky goalies
football, baseball players
murders and robbers
brides
most ancient cultures
etc.
Now discuss why these people wear/wore masks. . .
Look at visuals of African masks and designs. Discuss why the different masks were worn, and their significance.
Design own mask in the African style 1. sketch, 2. execute in clay, rolling clay to 3/8-1/2" thick, drape over a crumpled mound of newspaper to provide the lift and curve for the face. Cut outside shape. Score and use slip to add features. . . Be sure to drill 2 holes, one on each side, in upper third so mask can be hung later. After firing, mask can be glazed or painted with tempera, then sprayed with good acrylic glaze.

Design an T-shirt:
Have you ever been to a family reunion? Who came? Why was it held?, etc. Talk about the Gullah families who were first separated by owners, now often separated because of the job market. Design a t-shirt for your family. Think of something that would symbolize your unique family. Perhaps design a crest for your family. Execute with fabric paint or dye or crayons.

Sketchbook journal:
A chance to discover yourself, to record thoughts, observations, to record visually the world around, and inner thoughts and dreams. Cut 2 each student (packing box or science board) cardboard 12" x 9". Scores 5 1/8"-1" on 1 edge of cover piece. Cover with fabric and line with construction paper. Fill with copy paper or 8 1/2"x11". Stretch rubber bands at each end. Drill holes to left of scored line with electric drill about 5/8"'s apart. Sew with yarn needles and string or yarn. Use puff paint to write name on cover.

Story Quilt:
Look at Guatamallen quilts depicting every day life. Look at Faith Ringold's story quilts, "Tar Beach", "Church Picnic." Plan a theme and design a community quilt.

ASSESSMENT



ENID ZIMMERMAN

CO-DIRECTOR PROJECT ARTS

COMMUNITY-BASED
AUTHENTIC ASSESSMENTS THAT SUPPORT
ART TALENT DEVELOPMENT IN RURAL COMMUNITIES

There has been, in recent years, an active interest by educators to use methods that more adequately assess student progress and achievements across a wide variety of disciplines than do traditional standardized testing procedures. Assessment measures that focus on students acquiring knowledge and skills and solving authentic or realistic problems, as they are solved in the world outside of schools, have come to be known as authentic assessments. Such authentic assessments involve examination of processes, as well as products, of learning. In these assessments, students are given opportunities to engage in learning activities that are integrated, complex, and challenging. In Project ARTS, artistically talented students were active participants in creating and constructing their own responses to tasks, and demonstrating processes they used for solving problems, to audiences in public arenas (Armstrong,1994; Herman, Aschbacher, & Winters,1992; Marzano, Pickering, & Tighe,1993; Rudner & Boston,1994: Zimmerman, 1994, in press a).

Most successful authentic assessment procedures, such as those used in Project ARTS, require collaboration between teachers, students, and local community members, although the extent of such collaboration depends upon factors such as the local educational setting, nature and diversity of the student population, teachers' own philosophies and preferred teaching strategies, and local directives in respect to program content and administration. Authentic classroom assessments, according to Shepard (1989), should be: (1) designed to support instruction, (2) teacher initiated, (3) adaptable to local contexts, (4) meaningful to students, and (5) structured to require tasks that have instructional value in and of themselves. Assessment programs in Project ARTS did take into consideration that artistically talented learners differ in their interests, cognitive styles, rates of learning, patterns of development, abilities, motivations, work habits, and temperaments, as well their as ethnicity, sex, and social class membership (Zimmerman, 1992, 1994, in press b).

When conducting authentic assessment performance or exhibits, according to Wiggins (1989), self-assessment should play an important role and students should present their work and defend themselves publicly and orally to ensure that they have mastered the tasks at hand. It has been suggested by a number of researchers that, when conducting authentic assessments, a variety of criteria be developed that use multiple strategies over a wide range of tasks so that a comprehensive view of student progress can be attained (Rudner & Boston,1994; Zimmerman, 1992, in press a).

High ability, rural arts students from diverse backgrounds come to school possessing unique characteristics that should be taken into consideration when evaluation measures are being developed. They can be evaluated more equitably than through use of traditional, standardized tests, if flexible and personally constructed criteria are used to assess their progress and achievement (Zimmerman, 1992). Evaluation of artistically talented students' learning and achievements should use a variety of criteria and authentic measures so that the differing learning styles of individual students from diverse backgrounds are evaluated appropriately and equitably. Evaluation procedures should be used that have potential to improve teaching and learning; teachers can be educated to use authentic and appropriate evaluation procedures to meet the needs of their rural, artistically talented students (Zimmerman, 1990). In Project ARTS, curriculum development and classroom and program assessment in art education were designed to encourage students to be active participants in their own learning, and encourage parents and community members to be active partners in this process. It is important that both students and parents attempt to understand the impact of art in their own communities, as well as how this art relates to art created in other communities and cultures in their own country and beyond. For these purposes, art classes should challenge students to examine and assess art created in a variety of contexts and develop sophistication in their skills, techniques, and understandings about the arts.

Authentic Assessment and Project ARTS

In Project ARTS, sources for assessment of students' developing understandings, skills, and techniques about the visual arts included: (1) portfolios of unfinished work, including written notes, sketches, diagrams, models, and final products; (2) peer critiques, self-evaluations, contracts, diary notes, and student journals that describe how students developed their ideas, reflected on their art work, replied to teacher comments, and gathered sources for their ideas; (3) journal notes produced by the teacher, (4) video interviews featuring discussions with administrators, teachers, and students , (5) work produced by students in response to specific tasks, (6), teacher, student, and parent final program assessment forms, and (7) group presentations and art exhibitions that are public affirmations of art learning. These sources of evidence have been recommended by many researchers, such as Archbald &

Newman (1988), Boughton (1995), Rudner & Boston (1994), Taylor (1991), and Zimmerman (1992).

In addition to evidence of learning in the creation of studio art projects, other projects that emphasize art criticism, art history, and aesthetics projects also can be assessed authentically through audio or video-taped class sessions and written and oral reports about artists' studios, museum and gallery visits, and interviews with local artists (Archbald & Newman, 1991; Boughton, 1995). It was one of the goals of Project ARTS to have students learn to discuss their ideas in public arenas and present their art work in local contexts to community members and other interested audiences. Their art learnings, therefore, were demonstrated through a wider range of abilities than if assessment was only based on the products of studio assignments, as recommended by Ross, Radnor, Mitchell, & Bierton (1993).

Students, teachers, programming arrangements, curricular content, and local educational settings can all be the focus of educational assessments. When doing authentic assessments for Project ARTS, a balance between students' own interests and those of teachers, parents, community members, and administrators were considered, as recommended by Hausman (1994). It was an important aspect of Project ARTS that parents and community members are sources of evidence for student progress and achievements and are involved in assessment programs (Sletter & Grant, 1988), so that they can learn about how and why assessments are conducted and be contributors to assessment programs in their local schools and communities.

Authentic assessment measures used in Project ARTS were sensitive to pluralistic issues and reinforced academic achievements and self-esteem of those students whose backgrounds may, or may not, reflect dominant cultures in the United States (Zimmerman, 1994). When planning authentic assessments, the amount and kinds of resources available to Project ARTS students, who came from rural settings, was considered carefully. It was recognized in Project ARTS that far greater numbers of students could be viewed as having potential art talent if a variety of assessment tasks and measures were used in their identification and assessment of their progress and achievements. Recently, an emphasis on creating art curricula and assessments responsive to local needs of students, families, and communities has been referred to as a community-based orientation to art education. Blandy and Hoffman (1993) described several approaches to community-based art education that focus on: (1) development of participatory methods for constructing community-based art curricula, (2) promotion of cross-community understanding, (3) inclusion of local or indigenous knowledge and traditions, and (4) infusion of approaches that encourage feelings of belonging to a local community and the world beyond. In the past, however, many art curriculum and assessments often were standardized, lacked relevance to local contexts, and involved abstract constructs and activities that were not connected to realities of the lives of students, parents, or community members.

There also is a very popular myth in Western cultures of the individual artist working in isolation, without relationship to the historical, social, or religious/ spiritual contexts in which he or she lives. Sullivan (1993) and Dissanayake (1988), however, have called attention to the communal character of many art forms created by traditional artists, muralists, political groups, and local communities who have made use of the "participatory nature of artistic learning" (Sullivan, 1993, p. 11). Sullivan noted that something created in private and then made public takes on shared meaning.

In Project ARTS, curriculum development and classroom and program assessment in art education were designed to encourage students to be active participants in their own learning, and encourage parents and community members to be active partners in this process. It is important that both students and parents attempted to understand the impact of art in their own communities, as well as how this art relates to art created in other communities and cultures in their own country and beyond. For these purposes, art classes challenged students to examine and assess art created in a variety of contexts and develop sophistication in their skills, techniques, and understandings about the arts.

Assessment Examples

Unique assessment measures and activities were developed at each site, although all students participating in Project ARTS were video-taped describing selected art works they created in their schools. This common measure was used to assess student growth throughout their participation in Project ARTS. Project ARTS teachers kept reflective journals about their experiences associated with the project. All schools at participating sites created exhibitions of student work, displaying both works in progress and finished products in public places in their communities. During the first, second, and third years of the grant, local evaluators at each site used interviews with teachers and students, as well as observations of student work, to assess progress and achievement of Project ARTS goals. At culmination of the second and third years of Project ARTS, an outside evaluator conducted surveys and interviews with students, teachers, administrators, parents, community members, and project staff members, as well as using a variety of written materials and art work produced at each site as parts of general program assessment.

In all three states, most students kept reflective journals, in which teachers provided constructive criticisms. They also developed portfolios of both work in progress and completed works. Students also completed self-evaluation forms and checklists, wrote and published articles about their Project ARTS activities in local newspapers, and had public showings of films and other products they created. The assessment programs described are responsive to local needs, contain integrated, complex, and challenging student tasks, and involve local community planning and implementation. Project ARTS is focused on working with economically disadvantaged art students, from different ethnic and cultural groups, in rural schools, who have high interests and abilities in the visual and performing arts, and who are not receiving services thatgenerally are available to students in more affluent communities. Participation of parents and community members also was an important contributing factors to development of successful locally-oriented curriculum and assessment procedures.

AUTHENTIC ASSESSMENTS USED AT PROJECT ARTS SITES

Following are a variety of authentic assessment procedures that appear to have been most successful in gathering information about student progress and achievement in respect to Project ARTS goals and objectives. (For a summary of assessment procedures used in Project ARTS see figure 1.) A number of assessment forms used in Project ARTS can be found at the end of this part of the manual.

INDIANA ASSESSMENTS

Stinesville Elementary School

Teacher evaluations of 12 Project ARTS students at Stinesville Elementary School were based on task commitment, critical/creative thinking, social development, and research skills (see Assessment Form 1). Students were rated as exhibiting strengths, performing as required, and needing improvement in various areas of the curriculum. Out of 240 possible responses for all 12 students, 38% were rated as exhibiting strengths and 62% performing as required. No student received a 'needed improvement' in any area. Students at Stinesville School also filled out final evaluation forms in which they rated and described their favorite, and least favorite, Project ARTS activities (see Assessment Form 2). On this form they also related what they learned the most, and what Project ARTS taught them about themselves. Favorite activities included learning to play the dulcimer (5 responses), the final program (7 responses), and field trips (8 responses). According to three students,

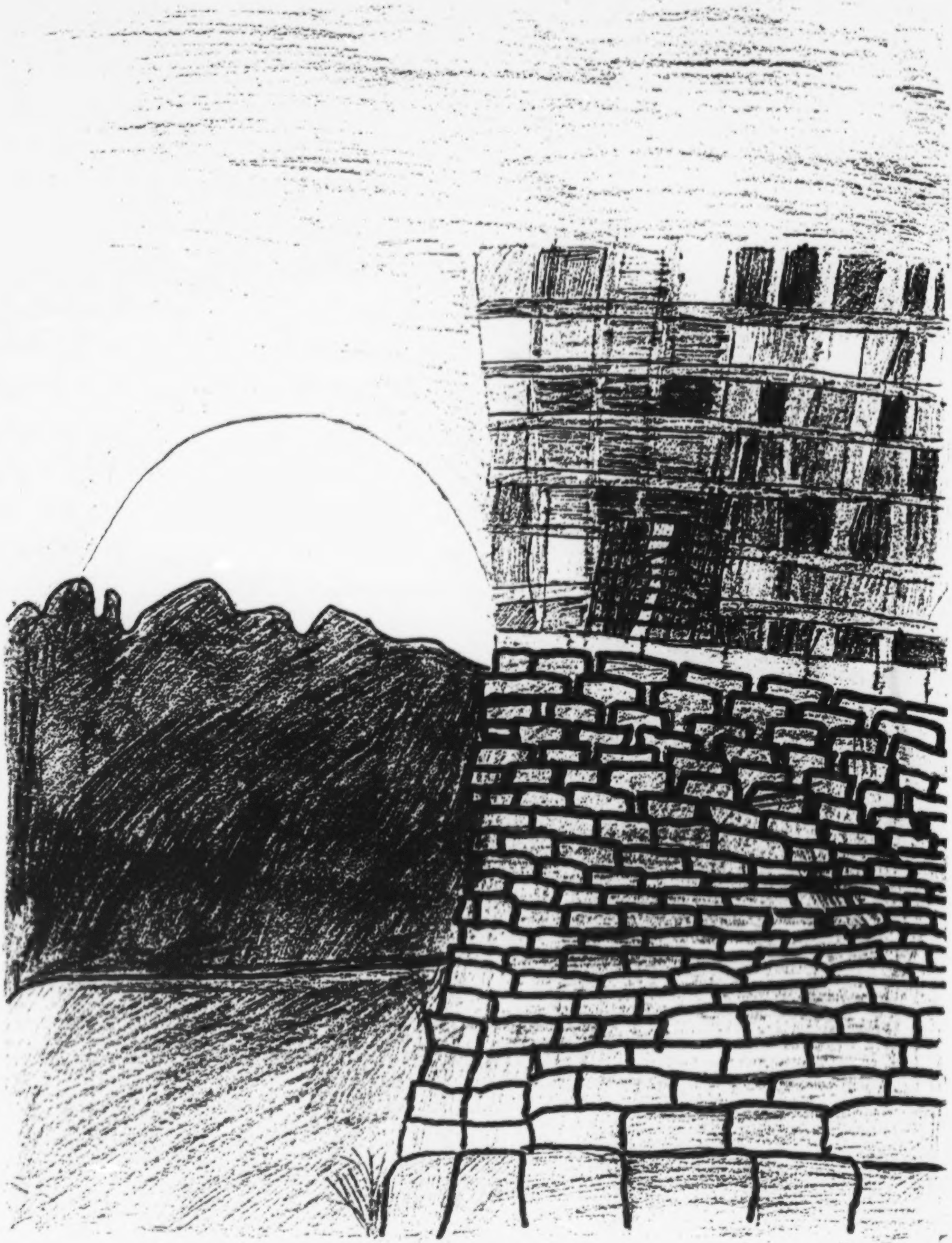


Figure 1. Assessment procedures used in Indiana (IN), New Mexico (NM), and South Carolina (SC).

	IN	NM	SC
student project assessments	x	x	x
teacher project assessments	x	x	x
regular teacher assessments		x	
in-process portfolios	x	x	x
videoportfolios	x	x	x
group critiques	x	x	x
teacher journals	x	x	x
teacher interviews	x	x	x
student videotaped interviews	x	x	x
teacher and administrator videotaped interviews		x	
student journals	x		x
videotaped class sessions		x	x
videoconferences	x	x	x
art exhibitions	x	x	x
musical performances	x		x
reports in newspapers	x	x	x
student research reports	x	x	x
final teacher assessments	x	x	x
final student assessments	x	x	x

the pen pal activity was not successful because students they wrote to at other sites never responded. Two to three students did not like reading literature for a diversity study, preparing for the final program, and doing research. Nine reported learning the most doing research for their part in the play; they learned about family history and past and present people in the community. The same nine students wrote they enjoyed learning from information given by the many guest speakers. Seven students thought that they learned about working with other people when they were creating and practicing for the play and art exhibit that were the culminating activities for Project ARTS.

Orleans Elementary School

End-of-project, student self-evaluation forms from Orleans Indiana, asked students to comment on various aspects of the particular classes they had taken, such as the computer art class (See Assessment Form 3) and videography (see Assessment Form 4). On the self-evaluation form for the videography class, students included comments that this class helped prepare them to use the technologies in their later life in both careers and leisure activities, feel confident about themselves, and work in group situations with others. Students also made a number of valuable suggestions about what might be included the next time the class is taught, such as using various graphic programs and new techniques to "learning how they shoot movies in Hollywood."

In Orleans School, 51 final assessment forms were submitted from Project ARTS students who participated in a variety of activities, such as photography, ceramics, computers, painting, drawing, video-filming, music, architectural drawing, and local crafts. Students were asked what group or project they enjoyed most, about guest speakers, field trips, what they learned most, and what they would change (see Assessment Form 5). Thirty-three (65%) said that they would not make any changes because "it's education enough", "I loved it the way it was", and "if you do it every year more will come and more will want to come". Five students wanted Project ARTS classes to last a longer amount of time. Three wanted more selections of different groups of classes, and five suggested changing the time Project ARTS met. When asked what they learned, twelve commented that they "learned a lot about Orleans history and met a lot of new people". "I learned skills I can use in later life", wrote five students. A similar number commented, " I learned about what artists do". Learning how to express themselves and doing things on their own was important for three students. One student wrote, " One thing I learned in Project ARTS was even if you don't think you can do something, you can always try and eventually you will succeed". One negative comment, as voiced by eight students, was that on of the field trips, " The lady with the English accent was very hard to understand." Project ARTS received very positive comments in respect to what the students liked about participating in activities. Fifteen wrote, "I liked it all!" and nine responded, "It was great!! I loved it". Twelve students said that they enjoyed seeing their work displayed in a variety of public places. Seven expressed the hope that they could attend the following year. Individual comments included, "I really think PA is AWESOME!!!!", "It was very neat these three years and I will miss it, and " "I like the whole program wonderfully".

Teacher Responses to Project ARTS

The art teacher at Stinesville Elementary School wrote in her journal about what she considered strengths and some suggestions for change in Project ARTS policies and practices:

> Project ARTS was basically an effective program for my artistically talented students . It put them in touch with community resources, made them aware of vocational possibilities related to the arts, provided opportunities for them to learn about a variety of methods, materials, and sources for supplies, so that they could do more effective art work....Our school was able to obtain video equipment, video software, and art resources for take home projects, as well as financial support for field trips....Students who participated were given opportunities to become aware of the history of the surrounding community and the visibility of the performance and art show at the end made this experience particularly rewarding for students.

After participating in Project ARTS, this teacher felt that she was, "in favor of self-selection, rather than testing. The limited number who could participate lead to some worthy students not being selected...In the future, I want be inclusive, not exclusive". She also thought that special programs, such as Project ARTS, place a burden on participating teachers in small rural schools with limited staffing.

At Orleans Elementary School, the gifted and talented coordinator was also the art teacher connected with Project ARTS. Since the ending of the grant, this teacher has been admitted to the doctoral program in Art Education in the School of Education at Indiana University. She is one of the first persons in her family to go on to higher education. She has continued to teach, while pursuing her doctoral degree. For a graduate class she was taking in 1966, she wrote:

> During the past three school years, from 1992 to 1996, our elementary school and Stinesville Elementary School in Stinesville, Indiana, participated in a multicultural, gifted

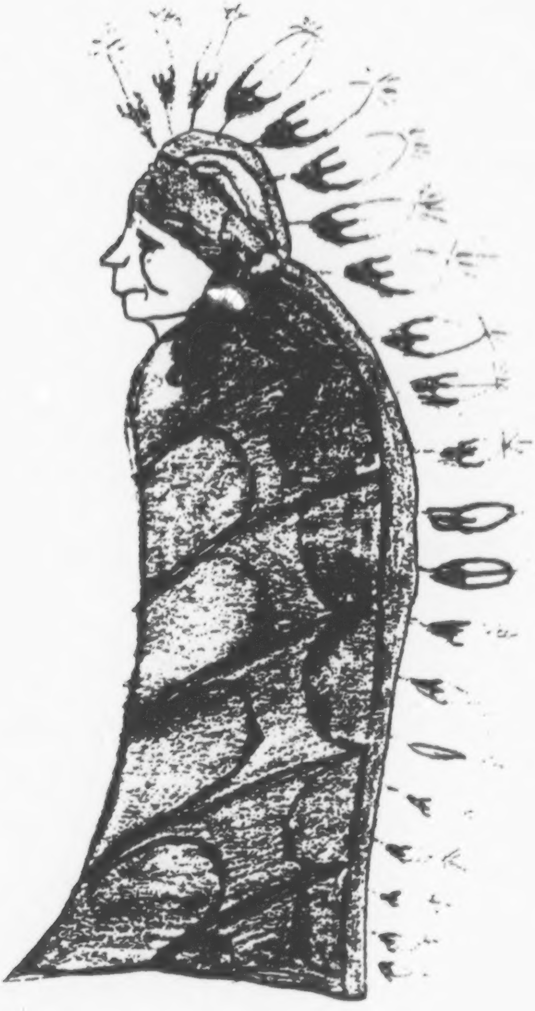
and talented art and music project called Project ARTS. During this project,we interacted with students in the Gullah culture in South Carolina and students in the Hispanic and Pueblo cultures in New Mexico. As a part of our program, we exchanged lesson plans and curriculum, studied our own local cultures, made and exchanged videos and photos, exchanged pen pal letters and cards, including personal art work, and talked to one another through video conferences. Students from South Carolina expressed fears of our school because they saw no black students, only white students. Some of the cultures ...participated in the pen pal exchange. The students at all sites were surprised to learn that they had similar interests, such as sports, favorite TV shows, and pets. Since this was an art project, many liked to draw and complimented each other on their drawings. At our video teleconference, with students from the Santo Domingo Pueblo in New Mexico, one of our students commented that the Native American students did not have even one feather in their hair. Through these interpersonal exchanges, our students learned the other students were much like themselves, even though they may be a different race and live in another state.

Stereotypes are present in every culture, race, and society. We use stereotypes at times for a starting point, but we must teach beyond them. As educators we have an obligation to ourselves and our students to lead by word and example. By realizing the stereotypes in our world and culture we find such a starting point. Education is a powerful tool, knowledge is power, ignorance is slavery. Each...teacher influences every student who comes to our class in some way and they influence others. Education is not confined inside the four walls of our classroom. We and our students can be influenced by the world and we can in turn influence the world and society through our teachings, writings, and everyday examples. We can teach tolerance and respect.

NEW MEXICO ASSESSMENTS

Santo Domingo Elementary School.

Both teachers at Santo Domingo Elementary School kept personal notebooks during the duration of Project ARTS in which they documented lesson effectiveness and student attitudes toward lessons presented. The art teacher also kept anecdotal notes about each student relative to his or her progress. Project ARTS teachers evaluated logs kept by regular teachers who had Project ARTS students



in their classes in respect to student progress both artistically and academically. Regular teachers were provided with a checklist related to the impact that participation in Project ARTS had on students in academic and affective/social domains. There also were opportunities for each Project ARTS student to evaluate his or her work through a video-taped interview process.

At Santo Domingo, a working portfolio was kept by each student in Project ARTS. The portfolios consisted of collections of sketches and drawings that served as indicators of developing student ideas, mastering new ideas, and the level at which they were able to experiement with new media and techniques. Acccording to the teachers, unit outcomes were kept in the portfolios as well. Portfolios were used as a method of assessment because a portfoilio can: (1) focus on individual student abilities rather than comparing students' abilities, (2) measure individual student growth over time, (2) provide students with individual ownership, (3) encourage collective assessment by students and teachers, (4) focus on student strengths, rather than weaknesses, and (5) help build self-esteem through successes.

Students at Santo Domingo were involved in the assessment process. They were asked to talk about their art , explain their ideas, their choices of materials, and their use of design elements and principals. Comparing and contrasting their own works enabeled students to see their own progress and achievements over time. Discussions between teachers and students also stressed the importance of reflecting on art making processes and ideas behind an art product, rather than placing emphasis on the final product.

During the second year, the school's art teacher and gifted and talented teacher evaluated student progress and achievement based on both written forms and oral interviews with the students. The art teacher's input was important in that he had taught all of the 22 students in Project ARTS for a full academic year. Students were awarded points based on the following criteria.

- motivation in class work and enthusiasm for being a member of Project Arts,
- art talent and desire to work at improving art skills,
- responsible for following through on assignments and projects,
- interest in doing outside activities such as entering art contests, and
- completing sketchbooks and other tasks.

Using this evaluation system, five students were dropped from the program and one chose to drop out of Project ARTS. Scores for these students were not sent to the Project ARTS office.

During the final year, an art teacher-consultant, and the art teacher, worked directly with 15 students two times a week. These students were assessed according to the following criteria:

- a sketchbook that is current and demonstrates techniques taught in the drawing class,
- a portfolio that contains work in progress and completed work,
- attending Project ARTS classes regularly,
- contributing art work to the school such as in newsletters, contests, bulletin boards, and in their classrooms, and
- sharing art work and techniques with fellow students and family members

The two teachers at Santo Domingo constructed an Indian Student Creativity Checklist based on their actual practice and knowledge of the Santo Domingo community, in collaboration with panelists who were members of their community advisory group (see Assessment form 6). They state on the checklist form that the "behaviors listed may or may not be observed in a classroom environment. Panelists stated that the Indian student would be more likely to display some of the behaviors among other Indians, at social gatherings or at home, and that some students may not necessarily express creative behaviors verbally."

Twelve of these final evaluation forms were submitted and filled out by the two teachers for Project ARTS who identified students in the 4th, 5th, and 6th grades. Of the 19 behaviors listed, 570 checks were in frequently or always categories, with only 23 checks in the sometimes category (one student received 8 checks in this category and the others never received more than 3 checks). No checks were given in the never or rarely categories. It appears these final 15 students, in the final year of Project Arts, possessed behaviors and demonstrated abilities that the panelists and the two teachers determined were creative for Native American students.

Carroll Elementary School

The special education teacher indicated "students were evaluated on an ongoing basis, using students work on the mural and their portfolios. The work on the murals and other art work not only helped the children grow artistically, but also had an impact on their classroom work and their feelings of self-esteem." In a videotaped interview with the Principal of Carroll Elementary School, she stated her overwhelming support of Project ARTS. She stated:

> Due to the Javits team at our school, students are more aware of art and efforts of the community artists. Due to my own efforts, we were able to get a lot of art work by local artists displayed

all over the school. Several artists loaned their art work that is hung around the school.... A few students have sold some of their art work and their self-esteem has been enhanced. Awareness of art has been heightened and there is no vandalism. The children really value art around the school and art has built a sesne of community.

In the final evaluation of both Project ARTS schools in New Mexico by the site evaluator, the following received positive reactions by the teachers: (1) increased student interest and engagement in art, (2) increased student interest and engagement in school, (3) increased student satisfaction, (4) increased student achievement, and (5) involvement of teachers other than Project ARTS teachers. Teachers all reported positive skill development including: (1) increased art making skills, (2) increased perception, (3) increased reflection, (4) higher order thinking, (5) problem solving in the arts, and (6) critical judgment.

SOUTH CAROLINA ASSESSMENTS

Beaufort Elementary School

Student evaluation forms for individual projects at Beaufort Elementary School included an 8-item checklist, approximately half of which was related to arts achievement, rated with a 3-point measurement scale and a comments section (see Assessment Form 7). The same form was used by the teacher for evaluation of individual projects, for evaluation of overall achievement, and by students for self-evaluation. Students' self-evaluation comments addressed personal satisfaction with completed products, often specifying aspects which were dissatisfying, and to note their pleasure in being in the program.

The final teacher assessment form at Beaufort Elementary School consisted of eight questions with three responses possible of excellent, fair, or poor (see Assessment Form 8). In terms of 4th graders accomplishments, 68% were rated excellent, 29% fair, and 3% poor by the teacher. The 5th graders in Project ARTS were rated 77% excellent, 21% fair, and 2% poor. This indicates that accomplishments and achievements of most of the students in this school who participated in the program were rated in the excellent category.

Parent surveys from Beaufort Elementary School included open-ended items through which five respondents noted their children's growth in arts-related areas and six in appreciation of local

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culture; all reported benefits of some kind (see Assessment Form 9). On this parent assessment form, in response to what personal growth they noticed in their children as a result of participating in Project ARTS, all 12 responded in the affirmative. Among their responses were the fact that their children were doing more art, in their spare time, than when they entered the program, were interested in other cultures, were more musically creative, gained confidence in their work and were willing to try new things, were more willing to be involved in group activities, and increased their art abilities in a number of areas. Answering the question about whether their child talked about Gullah, Indiana, or Native American cultures, some students were reported as mentioning all three cultures. All except one was excited about leering about Gullah culture. One parent commented : " J. liked them all. She really liked Gullah culture because it was close to her home . She never knew all that culture was just out her back door". Another wrote that her child told her, "We are all Gullah." There were a number of different responses to the question about what was the biggest benefit their child received from participating in the program including (1) exposure to different cultures, (2) growth in self-esteem, (3) continued, growing interest in art, (4) dancing and drumming in public performances, and (5) participating in a variety of art projects and experiences based on different cultures. All parents who responded wrote that they would like to see the program continue. One parent volunteer wrote, "I feel most of the children did benefit and I hope this program or some like it will continue in the future". Another parent commented, "The benefits cannot be measured"

Davis Elementary School

Students filled out evaluation forms at Davis Elementary School about individual projects. One was in relation to a field experience to a local art gallery to view an artist's work (see Assessment Form 10). Students were able to list materials used in the artworks and describe how they were used, explain what they thought the artworks were about, and relate what idea was repeated in the artworks on display. The art teacher used final evaluation forms to evaluate student progress and achievement in the two years they were in Project ARTS at Davis Elementary School. This form included a 14-item checklist with a 4-point measurement scale, including 'seldom-occasionally-frequently-always' (see Assessment Form 11). Ten items addressed art behaviors and four art making skills. (see Assessment Form 12). Student responses in their journals indicated progress from early in the program to later in the program, and their reflections of their progress in terms of the quality of their art products.

Examples of student comments about their experience in Project ARTS at Davis Elementary are:

"I looked at my work that I had done last year and compared it with work I did this year. I felt that my work had improved since last year. It had more interest and more detail. I was impressed by how my work had changed." "I think Project ARTS is great because you get to learn about all the different kinds of people very very famous because of art like making baskets, piktures, and sculptures."

St. Helena Elementary School

Students evaluated projects they completed on self-assessment forms (see Assessment Form 12 for an example). Student also filled out final assessment forms that contained eight open-ended questions about whether they enjoyed Project ARTS, what was their favorite project, what they learned, what being in the project meant to them, whether the entrance test was fair, whether the right students were chosen, and what they would change (see Assessment Form 13). Students' self-evaluation comments addressed: (1) personal satisfaction with their completed products, often suggestions for change, (2) that fact that the entrance tests seemed fair, (3) the inclusion of students who were selected to be in the program, and (4) their pleasure in being in the program. Students at St. Helena Elementary School, in response to what they learned in Project ARTS, commented:

"I learned you can do whatever you want if you put your mind to it."

"I learned how creative I can be."

"It meant expressing my talent"

Teacher evaluation forms from St. Helena Elementary School included an an 11-item checklist with a four-point measurement scale, similar to the one used at Davis Elementary School. Four items addressed art skills and achievements and the other art behaviors (see Assessment Form 14). This instrument also offered opportunities for comments, in which a teacher often noted a student's interest or enthusiasm for art and response to criticism.

Examples of teacher comments, from St. Helena Elementary School, about one student who evidenced high levels of achievement, and one who did not, over the two years of the program follow:

> J. has blossomed in PA, he began eagerly, but shyly. He was always dependable and ready to try any task asked of him, but rarely put himself forward the first months of the program. Success and realization that he was part of this group built his confidence so that he became more willing to take artistic risks and take a leadership role in class discussions and group planning. Over the two years of the program, his art work matured, and his eagerness to help, whether in the creation of a project, or the set up and clean-up for projects, has continued.

His enthusiasm and willingness to cooperate in class plus his eagerness to try new and unfamiliar tasks helps motivate his peers. J enjoys brainstorming, seeking solutions, to complex problems, and finishes tasks once begun. He willingly discusses his work, and usually takes criticism well. He is able to apply new information to work in progress and also to process criticism and apply it to new situations.

S. has the ability to accomplish the goals she wants, but as PA progressed, it became apparent that she preferred the glamour and importance of being in PA to the actual challenge of mastering new skills and pride in her art work. S. is a fast beginner, but quickly looses interest and frequently doesn't finish her work. She does not respond well to criticism, and would rather quit than analyze suggestions and consider incorporating changes.

Site Director's and Site Evaluator/Consultant Responses

In written communication with the site director and the consultant/evaluator, the Site Director and Site Evaluator commented:

Everyone involved in Project ARTS in South Carolina gained from the experience...It has been a privilege to work with the project directors....The training and materials they provided established a sound base to begin our work on the grant. Visitations to other states, ethnic groups, and school sites brought different perspectives and a richness in the diversity of traditions as reflected in their art. The opportunity for direct involvement with the three schools in South Carolina offered many opportunities to interact with administrators, teachers, and students. The grant also offered many professional development activites that will have a direct bearing on classes at the post secondary level as we work with preservice and inservice teachers to help identify, create curriculum, and devise authentic asssessments for students from diverse population, from rural areas, with high potential for excelling in the arts.

Teacher's Response

In her journal, the art teacher at Beaufort Elementary School wrote at the end of the program:

Project ARTS has been a learning experience for me in so many ways. I am going to change the way I teach because of it.... A program such as this truly benefits those children who can achieve more.... I am grateful for the supplies and the professional help from [the site consultant evaluator] who was a great help and inspiration. The steadiness and no nonsense approach of [the site director] was most valuable and kept me on track....I feel grateful to have had this experience".

CONCLUSIONS

All art teachers should be aware of the different groups of people in the environments in which they teach, what they value about art, and how they express their values (McFee, 1991). In the United States, there has been a recent influx of students from non-Western cultures who bring a rich history of art making from their cultural backgrounds that may, or may not, be continued into their new educational settings. There also are groups within the United States, such as Native Americans, Hispanic Americans, African Americans, and those of Appalachian/ European descent, whose art legacies date back many generations. Many of the art traditions of these groups are not compatible with Western fine art aesthetic expectations, however, and they generally are excluded from art education curricula in the schools (Hart, 1991). When students' own artistic heritages, and those of their local communities, are incorporated into art curricula, students, parents, teachers, and community members can learn to value the traditions of their own heritages and those of others. Then, they can begin to take actions to ensure that curricula in local schools are responsive to concepts expressed in their cultures and understand what art is, why it is made, differences in human experiences, and the variety of contexts in which art has been made and continues to be created.

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EXAMPLES OF ASSESSMENT FORMS USED IN PROJECT ARTS

FORM 1: Teacher Evaluation- Stinesville Elementary School, IN

FORM 2: Final Student Assessment- Stinesville Elementary School, IN

FORM 3: Computer Class Evalaution- Orleans Elementary School, IN

FORM 4: Videography Class Evaluation- Orleans Elementery School, IN

FORM 5: Final Student Evaluation - Orleans Elementery School, IN

FORM 6: Behavior Checklist- Santo Domingo Elementary School, NM

FORM 7: Student/Teacher Assessment- Beaufort Elementary School, SC

FORM 8: Teacher Final Assessment- Beaufort Elementary School, SC

FORM 9: Parent Evaluation Form- Beaufort Elementary School, SC

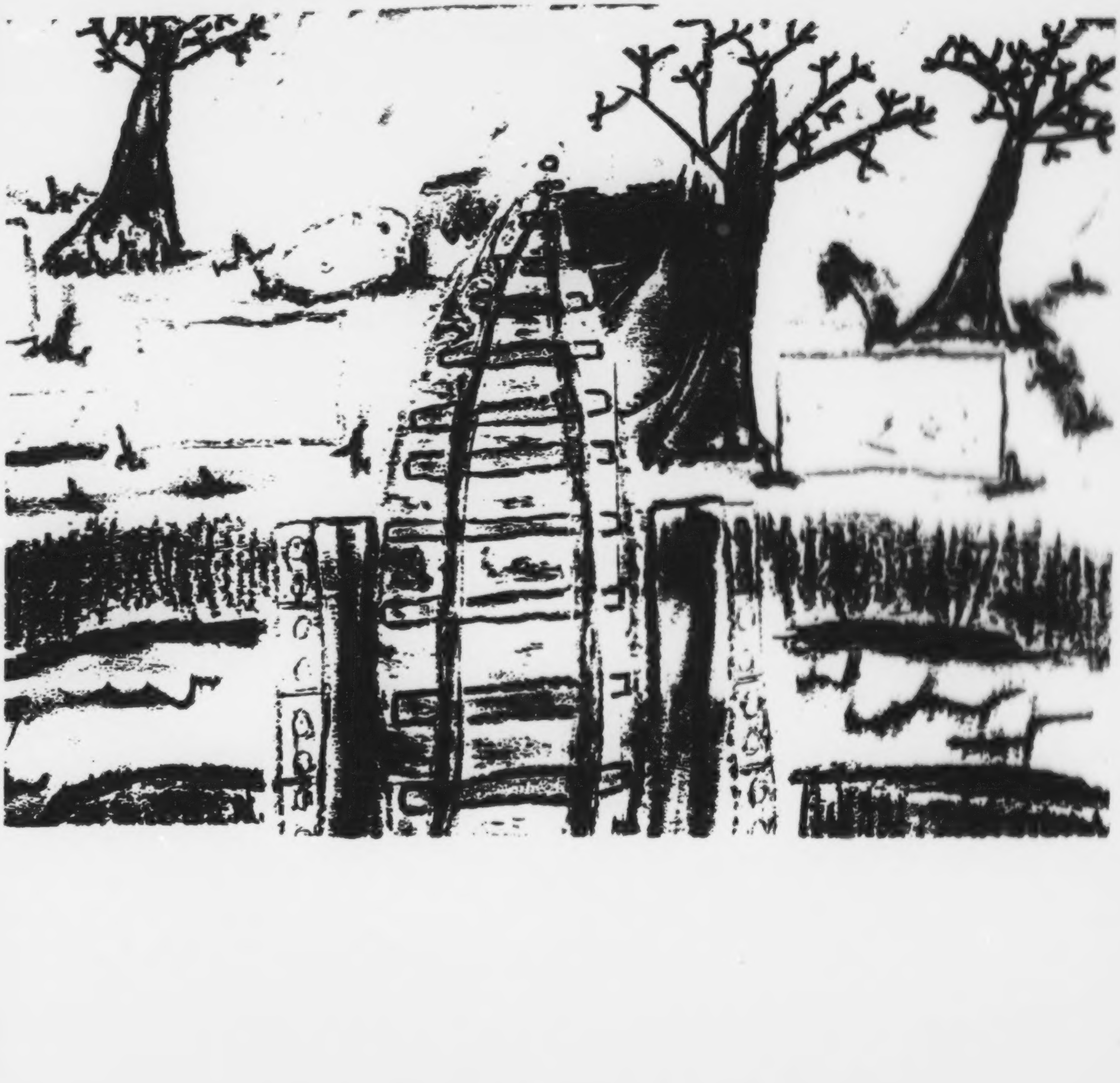
FORM 10: Gallery Visit Evaluation- J.J. Davis Elementary School, SC

FORM 11: Student Final Evaluation- J.J. Davis Elementary School, SC

FORM 12: Student Project Assessment- St. Helena Elementary School, SC

FORM 13: Student Final Assessment- St. Helena Elementary School, SC

FORM 14: Teacher/ Student Assessment - St. Helena Elementary School,SC



PROJECT ARTS: TEACHER EVALUATION — FORM 1
Stinesville Elementary School

Name: ______________________________ **Grade:** _________ **Date:** ________________

S=exhibits strength in this area
✓=performs task as required
N=needs to improve in this area

This evaluation is based on your child's performance as exhibited during gifted and talented sessions.

*If blank, student was not evaluated in that category during this grading period.

Task Commitment	*Critical/Creative Thinking*
____ Set own goals	____ Understands basic concepts
____ Works independently	____ Applies concepts to new situations
____ Completes work on time	____ Generates/shares new ideas
____ Uses time effectively	____ Enjoys a challenge, tries new things
____ Finishes work accurately	____ Adds details or combines ideas
____ Is responsible, brings materials to sessions	
Social Development	***Research Skills***
____ Is considerate to others	____ Plans, prepares materials effectively
____ Seems to enjoy Project Arts	____ Organizes information skillfully
____ Participates in discussions	____ Completes required assignment
____ Accepts other ideas	____ Shares finished product
____ Shows leadership in decision making	

____ # of missed assignments during 9 weeks

Comments: ____

____

____

____

PROJECT ARTS: FINAL STUDENT ASSESSMENT — FORM 2
Stinesville Elementary School

Name: ______________________________ **Date:** ________________

Please think carefully about each of the following items. Rate each one with appropriate number, using this scale:

1=like very much	2=like	3=OK	4=dislike	5=did not like at all

1. Practicing for the program. ______
2. Doing artwork for the various projects. ______
3. Learning the dulcimer. ______
4. Performing the program. ______
5. Doing research for my part in the program. ______
6. Taking field trips for my part in the program. ______
7. Listening to guest speakers for Project Arts. ______
8. Writing to pen pals. ______
9. Learning the songs and music for the program. ______
10. Reading the literature for diversity study. ______
11. Using the computer in the art room. ______
12. Working with Project Arts students. ______
13. Working with teachers. ______

Now, us the same scale above, but instead of sharing your feelings for the various items, indicate with the number how much you think you learned from each.

1=learned a lot	2=learned some	3=OK	4=not much	5=learned nothing

1. Practicing for the program. ______
2. Doing artwork for the various projects. ______
3. Learning the dulcimer. ______
4. Performing the program. ______
5. Doing research for my part in the program. ______
6. Taking field trips for my part in the program. ______
7. Listening to guest speakers for Project Arts. ______
8. Writing to pen pals. ______
9. Learning the songs and music for the program. ______
10. Reading the literature for diversity study. ______
11. Using the computer in the art room. ______
12. Working with Project Arts students. ______
13. Working with teachers. ______

Just write in the answers to the following:

1. What was your favorite activity this year with Project Arts? Why?

2. Which was your least favorite activity this year with Project Arts? Why?

3. Which activity do you feel you learned the most from? Why?

4. What has Project Arts taught you about yourself?

PROJECT ARTS: COMPUTER CLASS EVALUATION FORM 3
Orleans Elementary School

Name______________

Grade_____________

Do you believe that working with the computer art class has added to your elementary education process?

If yes, write a short paragraph explaining how it has helped.

Put a check mark by all the areas you have worked with and feel that you have learned very well.

---Turn on all working parts of the computer.
---Access the main menue.
---Access the complete PC Paint program.
---Create a file so that you can make an art project and save it if necessary.

Put a check mark by all the areas you have accessed at any time during the present school year.

___File
  ___New
  ___Open
  ___Close
  ___Save Ctrl+5
  ___Save As
  ___Revert
  ___Print
  ___Print Setup
  ___Viewer
  ___Exit

___Edit
  ___Undo Ctrl+Z
  ___Cut Ctrl+X
  ___Copy Ctrl+C
  ___Paste Ctrl+V
  ___Delete Del
  ___Copy To...
  ___Paste From...

___View
  ___100% (No Zoom) Ctrl+1
  ___Zoom
  ___Zoom to Fit
  ___Palette Ctrl+P
  ___Toolbox Ctrl+T
  ___Full Screen Ctrl+F
  ___Show Screen

___Options
  ___Colors
  ___Gradient
  ___Tile Pattern
  ___Preferences
  ___System Info...

PROJECT ARTS: COMPUTER CLASS EVALUATION FORM 3
Orleans Elementary School

___Window
___Cascade
___Tile
___Arrange Icons
___1New-1.pcx100%

___Help
___Contents F1
___Glossary
___Search for Help on...
___How to Use Help
___About PC Paintbrush

___Options
___Colors
___All Colors
___Single Colors
___Open Palette
___Save Palette As

___Palette in View
___Can take away your colors.

___Toolbox in View
___Can take away the toolbox.

___Special Effects

___add noise
___crumple
___edge detect
___black hole
___crystalize
___emboss
___blur
___diffuse
___fisheye lens
___facet
___maximum
___minimum
___mosaic
___motion blur
___outline
___pixelate
___sharpen
___twist

Can operate the printer

___change the type of paper feed

___change the color of the paper

___recognize when to get the teacher for help.

PROJECT ARTS: VIDEOGRAPHY CLASS EVALUATION FORM 4
Orleans Elementary School

NAME ________________________________ GRADE __________

DO YOU BELIEVE WORKING WITH A VIDEO CAMERA HAS ADDED TO YOUR ELEMENTARY EDUCATION?

IF 'YES', WRITE A PARAGRAPH EXPLAINING HOW IT HAS HELPED.

PUT A CHECK MARK ON ALL OF THE FOLLOWING ITEMS YOU HAVE LEARNED ABOUT A VIDEO CAMERA:

_____ HOW TO REMOVE CAMERA FROM THE CASE AND MOUNT IT ON A STAND.

_____ HOW TO LABEL AND LOAD A TAPE INTO THE CAMERA.

_____ HOW TO SET THE DATE AND TIME ON THE CAMERA.

_____ HOW TO USE THE PANNER, RANGE, AND FILM WITH THE CAMERA.

_____ HOW TO CRITIQUE A TAPE WITH COMMENTS THAT WOULD HELP MAKE THE NEXT PROJECT BETTER.

HOW DO YOU INTEND TO USE THE KNOWLEDGE YOU'VE GAINED IN THIS CLASS WITH EVERY DAY LIFE?

WOULD YOU COULD CONTINUE TO TAKE CLASSES WITH USING VIDEO CAMERAS IN JUNIOR-SENIOR HIGH SCHOOL?

WHAT WOULD YOU HAVE LIKED TO LEARN IN THIS CLASS THAT MAY NOT HAVE BEEN COVERED?

PROJECT ARTS: FINAL STUDENT EVALUATION FORM 5
Orleans Elementary School

Name ______________________________ Age _________ Grade ________

Project ARTS groups ____

____

What group or project did you enjoy most, and why? ________________________

____

What were your impressions of the special speakers and guests? ______________

____

____

Did you attend the Project ARTS day at the Monroe County Museum __________

Comments?

____

____

____

What was one thing you learned or gained through participation in Project ARTS?

____

____

____

What would you change? ____

____

____

Comments about Project ARTS ______________________________________

____

____

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PROJECT ARTS: INDIAN STUDENT CREATIVITY BEHAVIORAL CHECKLIST — FORM 6
Santo Domingo Elementary School

Student's Name: ______________________________ **Age:** __________

School: ______________________________________ **Grade:** ________

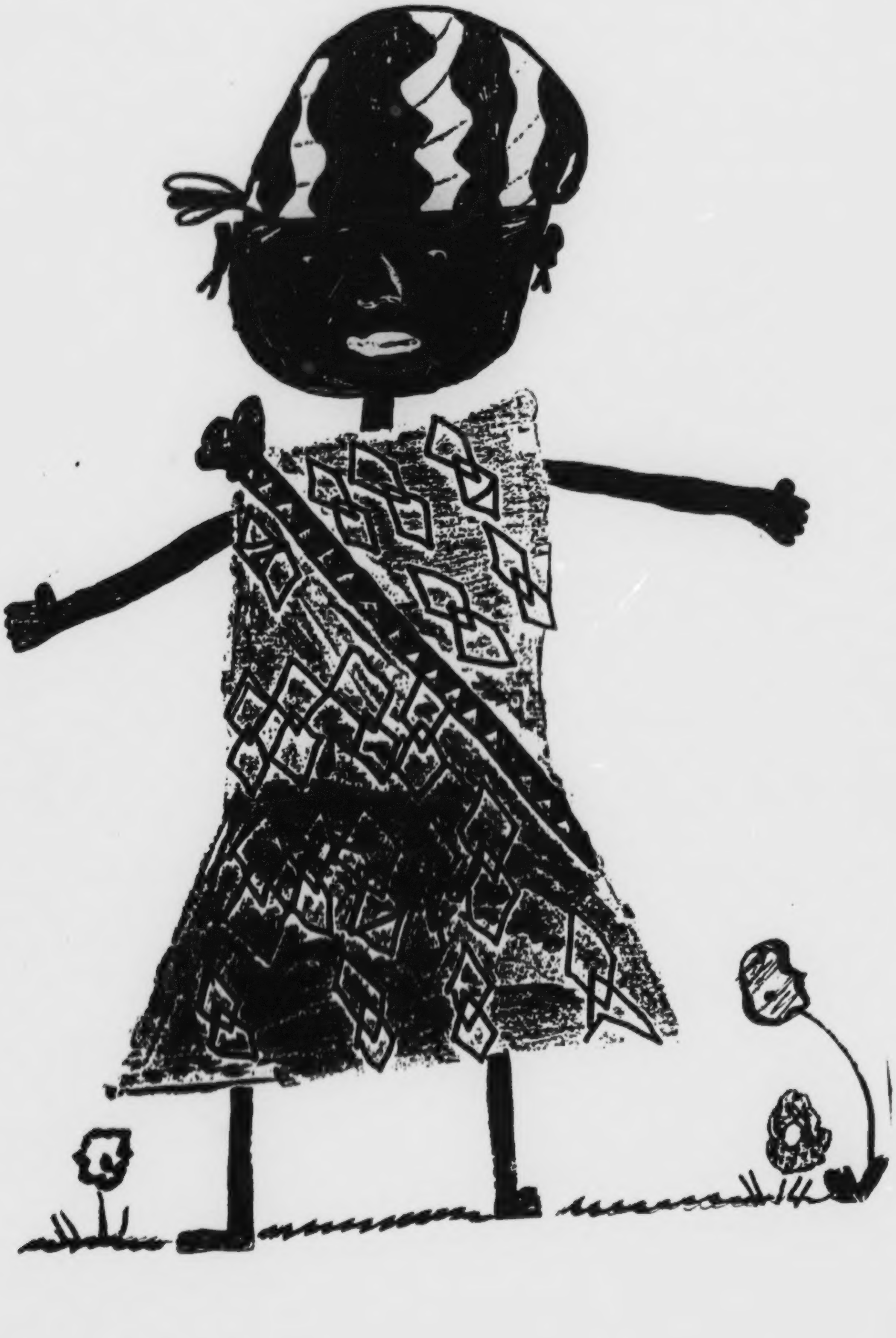
Note: Behaviors listed may or may not be observed in a classroom environment. Panelists stated that the Indian student would be more likely to display some of the behaviors among other Indians, at social gatherings or at home and that some students may not necessarily express creative behaviors verbally.

Directions: Circle the number that best describes this student as you know him/her:

1=never	2=rarely	3=sometimes	4=frequently	5=always

1. Displays intellectual playfulness; fantasizes; imagines; manipulates ideas by elaboration or modification.	1	2	3	4	5
2. Is a high risk taker: is adventurous and speculative.	1	2	3	4	5
3. Has a different criteria for success.	1	2	3	4	5
4. Displays a keen sense of humor reflective of own cultural background.	1	2	3	4	5
5. Is individualistic; does not fear being different.	1	2	3	4	5
6. Predicts from present information.	1	2	3	4	5
7. Displays curiosity about many things; has many interests.	1	2	3	4	5
8. Generates large number of ideas or solutions to problems/questions.	1	2	3	4	5
9. Demonstrates exceptional ability in written expression; creates stories, poems, etc.	1	2	3	4	5
10. Is sensitive to color, design, arrangement and other qualities of artistic appreciation and understanding.	1	2	3	4	5

11. Is sensitive to melody, rhythm, form, tone, mood and other qualities of music appreciation.	1	2	3	4	5
12. Demonstrates exceptional ability/potential in one of the fine arts (depending on experience and nurturance).	1	2	3	4	5
13. Demonstrates unusual ability in one of the practical arts (wood, handicrafts, metal, mechanics, etc.).	1	2	3	4	5
14. Demonstrates exceptional skill and ability in physical coordination activities.	1	2	3	4	5
15. Shows interest in unconventional careers.	1	2	3	4	5
16. Improvises with commonplace materials.	1	2	3	4	5
17. Is emotionally responsive (may not overtly respond in classroom environment).	1	2	3	4	5
18. Demonstrates ability in oral expression (may not be orally expressive in classroom environment).	1	2	3	4	5
19. Is aware of own impulses and open to the irrational in self.	1	2	3	4	5



PROJECT ARTS: STUDENT/TEACHER ASSESSMENT — FORM 7

Beaufort Elementary School

Project: ______________________________

Student's Name: ______________________ **Grade:** __________

Circle the most suitable number to respond to the following questions:

	Excellent	*Fair*	*Poor*
1. Did the student exhibit appropriate listening qualities?	1	2	3
2. Was the student an active participant in the discussion?	1	2	3
3. Does the student present creativity and originality in artwork?	1	2	3
4. Was the student productive in his/her work?	1	2	3
5. Is the student's work pleasing to the eye?	1	2	3
6. Was the student following directions for the lesson?	1	2	3
7. Did the student's work successfully communicate their ideas?	1	2	3
8. Did the student's work show improvement over time?	1	2	3

Comments: ______________________________

____

____

PROJECT ARTS: TEACHER FINAL ASSESSMENT — FORM 8
Beaufort Elementary School

Project: ____

Student's Name: ______________________________ **Grade:** __________

Circle the most suitable number to respond to the following questions:

	Excellent	*Fair*	*Poor*
1. Did the student exhibit appropriate listening qualities?	1	2	3
2. Was the student an active participant in the discussion?	1	2	3
3. Does the student present creativity and originality in artwork?	1	2	3
4. Was the student productive in his/her work?	1	2	3
5. Is the student's work pleasing to the eye?	1	2	3
6. Was the student following directions for the lesson?	1	2	3
7. Did the student's work successfully communicate their ideas?	1	2	3
8. Did the student's work show improvement over time?	1	2	3

Comments: ____

____

____

PROJECT ARTS: PARENT EVALUATION FORM 9
Beaufort Elementary School

Have you seen any personal growth in your child as a result of Project ARTS activities?

If "Yes," give an example.

Did your child talk about the Gullah culture (_______), the Indiana culture (_____), or the Native American cultures in New Mexico (_____) at home? Is so, What did he/she say?

What has been the biggest benefit your child has received from participating in Project ARTS?

Would you like to see Project ARTS continue at our school?

Thank you for letting your child participate with Project ARTS classes.

PROJECT ARTS: GALLERY VISIT EVALUATION FORM 10
J.J. Davis Elementary School

Name:

Make a list of things you see in the artworks in this exhibit:

What materials did the artist use to make art in this exhibit?

How did the artist use the materials to make art in this exhibit?

What is the art work about?

What idea is repeated in most of the artwork in this exhibit?

PROJECT ARTS: STUDENT FINAL EVALUATION — FORM 11
J. J. Davis Elementary School

Student's Name: ______________________ **Grade:** _____ **Teacher:** ____________________

	Seldom	*Occasionally*	*Frequently*	*Always*
Arrives to class on time				
Attends class meetings				
Draws in sketchbook				
Brings sketchbook to class				
Is quiet and listens when asked				
Participates in class discussions				
Uses time well				
Puts effort into his/her artwork				
Is self-motivated, self-stimulated to make art				
Uses his/her own ideas to make original art				
Creates skillful, well-organized compositions				
Uses media effectively				
Works on art projects until they are finished				
Demonstrates desire to improve own art work				

Comments: ____

____

____

____

____

Attendance: *Total class meetings:* _____ *Tardy:* _____ *Absent:* _____

_____ I would like to schedule a conference for October 26 or October 27. Please call me at _________ between 12:40-1:30 p.m. to arrange a time most convenient for you.

______________________________ Art Teacher

______________________________ Principal

PROJECT ARTS: STUDENT SELF-ASSESSMENT — FORM 12
St. Helena Elementary School

Name: ______________________________ Grade: ____________________

Teacher: ____

Project Title and Description: ____

____

____

What materials did you use? ____

____

____

Explain how the materials were used properly and to best advantage: ____________

____

____

Was your work neat and well-crafted? ____

Tell what you learned from this lesson: ______________________________________

____

____

If you could do this project over, how would you do things differently? ______________

____

____

____

What grade would you give yourself for this project? ____________________________

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PROJECT ARTS: STUDENT SELF-EVALUATION FORM 13
St Helena Elementary School

NAME ______________________________ **GRADE** _______________

Did you enjoy being in Project ARTS? ______ If you did, explain why:

What was your favorite Project ARTS activity---and why?

What things did you learn in Project ARTS that you otherwise would not have learned?

What has being in Project ARTS meant to you?

Did you think the entrance tests were fair for Project ARTS?

Did you think all of the right kids were chosen for Project ARTS?

Was there anything about Project ARTS that was not fair?

If you could change anything with Project ARTS< what would it be?

PROJECT ARTS: TEACHER/STUDENT EVALUATION — FORM 14
St. Helena Elementary School

Student's Name: ______________________ **Grade:** _____ **H.R. Teacher:** _________________

	Usually	*Frequently*	*Occasionally*	*Seldom*
Attends classes, arrives on time				
Is quiet and listens when asked				
Participates in class discussions				
Is self-motivated to make art work				
Is capable of original thinking				
Uses media effectively				
Creates skillful, well organized compositions				
Uses times well				
Takes pride in own artwork				
Works on art projects until they are finished				
Demonstrates desire to improve own art work				

Comments: ____

____

____

____

____

____

____

____